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THE  
POETICAL WORKS

OF  
JOHN MILTON.

VOLUME THE SIXTH.

CONTAINING

ODES.  
MISCELLANIES.  
TRANSLATIONS.  
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EPIGRAMMATUM LIBER.  
SILVARUM LIBER.  
APPENDIX.  
GLOSSARIAL INDEX.

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O D E S.

VOL. VI.

B





# O D E S.

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ON THE  
M O R N I N G  
OF  
*CHRIST'S NATIVITY*\*.

I.

**T**HIS is the month, and this the happy morn',  
Wherein the Son of Heaven's Eternal King,

\* This Ode, in which the many learned allusions are highly poetical, was probably composed as a college-exercise at Cambridge, our author being now only twenty-one years old. In the edition of 1645, in its title it is said to have been written in 1629. We are informed by himself, that he was employed in writing this piece, in the conclusion of the sixth Elegy to his friend Deodate, which appears to have been sent about the close of the month December. Deodate had inquired how he was spending his time. Milton answers, v. 81.

- " Paciferum canimus cœlesti femine regem,
- " Fauſtaque ſacratis ſæcula pacta libris ;
- " Vagitumque Dei, et ſtabulantem paupere teſto
- " Qui ſuprema ſuo cum patre regna colit.
- " Stelliparumque polum, modulanteſque æthere turmas."

*Of wedded Maid and Virgin Mother born,*  
 Our great redemption from above did bring ;  
 For to the holy sages once did sing, 5  
 That he our deadly forfeit should release,  
 And with his Father work us a perpetual peace.

The concluding pentameter of the paragraph points out the best part of the Ode.

“ Et subito elisos ad sua fana deos.”

See ft. xix.—xxvi.

“ The Oracles are dumb,

“ No voice or hideous hum, &c.”

The rest of the Ode chiefly consists of a string of affected conceits, which his early youth, and the fashion of the times, can only excuse. But there is a dignity and simplicity in these lines, worthy the maturest years, and the best times, ft. i.

“ No war, or battle's sound,

“ Was heard the world around,

“ The idle spear and shield were high up hung ;

“ The hooked chariot stood

“ Unstain'd with human blood ;

“ The trumpet spake not to the armed throng ;

“ And kings sat still with awful eye,

“ As if they surely knew their sovran Lord was nigh.”

Nor is the poetry of the stanza immediately following, an expression or two excepted, unworthy of Milton. But I must avoid general anticipation, and come to particulars. WARTON.

Ver. 3. *Of wedded Maid and Virgin Mother born,*] This is in Crashaw's manner, who calls the Virgin Mary

——“ *maiden Wife, and maiden Mother too.*”

See his *Poems*, p. 119. Paris edit. 1652. Sylvester simply calls her “ *maid and mother,*” Du Bart. 1621, p. 17.

Ver. 5. ————— *sages*] The prophets of the Old Testament.” WARTON.

## II.

That glorious form, that light unsufferable,  
 And that far-beaming blaze of majesty,  
 Wherewith he wont at Heaven's high council-  
 table

10

To sit the midst of Trinal Unity,  
 He laid aside; and, here with us to be,  
 Forfook the courts of everlasting day,  
 And chose with us a darksome house of mortal  
 clay.

## III.

Say, heavenly Muse, shall not thy sacred vein 15  
 Afford a present to the Infant-God?  
 Hast thou no verse, no hymn, or solemn strain,  
 To welcome him to this his new abode,  
 Now while the heaven, by the sun's team untrod,

Ver. 14. ———— *a darksome house of mortal clay.*] So, in  
*The Scourge of Villanie*, 1598. B. iii. Sat. viii. of the soul  
 leaving the body:

“Leaving his smoakie house of mortall clay.”

Ver. 19. ———— *by the sun's team untrod,*] Perhaps  
 from Shakspeare's “heavenly-harnes'd team,” *Hen. IV.* P. .  
 A. ii. S. iv. which Randolph imitates, *Poems*, 2d edit. 1640,  
 p. 74.

————— “the sunne,

“Where he *unharnes'd*, and where's *teame* begunne.”

Sylveſter has the *sun's* “tyer-leſſe *teem*,” *Du Bart.* 1621, p. 84.  
 Again, “The *Sun* turns back his *teem*,” p. 226. In Kyd's  
*Cornelia*, 1595, we find Night's “ſlow-pac'd *team*,” and, in  
 Fletcher's *Faithful Shepherdess*, Night's “lazy *team*.”

Hath took no print of the approaching light,  
And all the spangled host keep watch in squadrons  
bright ?

21

## IV.

See, how from far, upon the eastern road,  
The star-led wifards haste with odours sweet :  
O run, prevent them with thy humble ode,  
And lay it lowly at his blessed feet ; 25  
Have thou the honour first thy Lord to greet,  
And join thy voice unto the Angel-quire,  
From out his secret altar touch'd with hallow'd fire.

Ver. 21. ——— *the spangled host keep watch in squadrons bright ?*] See the Note on *Comus*, v. 113. The stars are called “ the skie’s *bright sentinels*,” in Poole’s *English Parnassus*, p. 542. And Sylvester, as Mr. Dunster also remarks, calls them “ heaven’s glorious *host* in nimble *squadrons*, &c.” Du Bart. p. 13. Drummond describes the angels “ arch’d in *squadrons bright*,” *Poems*, p. 286.

Ver. 23. *The star-led wifards haste with odours sweet :*] *Wife-men*. So Spenser calls the ancient philosophers, the “ antique wifards”, *Facr. Qu.* iv. vii. 2. And he says that Lucifer’s kingdom was upheld by the policy, “ and strong advizement, of six *wifards* old.” That is, six wise counsellors. *Ibid.* i. iv. 12, 18. Proteus is styled the “ Carpathian *wifard*,” *Comus*, v. 872. See also what is said of the river Dee, in *Lycidas*, v. 55. WARTON.

Ver. 28. *From out his secret altar touch’d with hallow’d fire.*] Alluding to *Isaiah* vi. 6, 7. In his *Reason of Ch. Government* Milton has another beautiful allusion to the same passage, which I quoted in a note on *Par. Lost*, B. i. 17. As Pope’s *Messiah* is formed upon passages taken from the prophet *Isaiah*, he very properly invokes the same divine Spirit :

—————“ O thou my voice inspire,  
“ Who touch’d *Isaiah*’s hallow’d lips with fire.”

NEWTON.

## THE HYMN.

## I.

IT was the winter wild,  
 While the heaven-born child 30  
     All meanly wrapt in the rude manger lies;  
 Nature, in awe to him,  
 Had doff'd her gaudy trim,  
     With her great Master so to sympathize:  
 It was no season then for her 35  
 To wanton with the fun, her lusty paramour.

## II.

Only with speeches fair  
 She wooes the gentle air  
     To hide her guilty front with innocent snow;  
 And on her naked shame, 40  
 Pollute with sinful blame,  
     The faintly veil of maiden white to throw;  
 Confounded, that her Maker's eyes  
 Should look so near upon her foul deformities.

## III.

But he, her fears to cease, 45  
 Sent down the meek-ey'd Peace;

Ver. 32. *Nature, in awe to him,*] Here is an imitation of Petrarch's third *Sonnet*.

“Era l' giorno, ch'al sol si scoloraro,

“Per la pietà del suo fattore, i rai;

“Quand' i sui preso, &c.” Dr. J. WARTON.

She, crown'd with olive green, came softly  
 sliding  
 Down through the turning sphere,  
 His ready harbinger,  
 With turtle wing the amorous clouds dividing;  
 And, waving wide her myrtle wand, 51  
 She strikes an universal peace through sea and  
 land.

## IV.

No war, or battle's sound,  
 Was heard the world around:  
 The idle spear and shield were high up hung;  
 The hooked chariot stood 56  
 Unstain'd with hostile blood;

Ver. 52. *She strikes an universal peace through sea and land.*]  
 Doctor Newton perhaps too nicely remarks, that for *Peace to strike a peace* is an inaccuracy. Yet he allows that *sedus ferre* is classical. But Roman phraseology is here quite out of the question. It is not a league, or agreement of peace between two parties, that is intended. A quick and universal diffusion is the idea. It was done as with a stroke. WARTON.

Ver. 55. *The idle spear and shield were high up hung;*] So Propertius, ii. xxv. 8.

“ Et vetus in templo bellica parma vacat.”

But chivalry and Gothick manners were here in Milton's mind.

WARTON.

See also the note on *Samf. Agon.* v. 1736. And add Tasso, *Gier. Lib.* c. and st. ult. of Godfrey:

“ Viene al tempio con gli altri il sommo duce;

“ E quì l' arme sospende.”

Ver. 56. *The hooked chariot stood*  
*Unstain'd with hostile blood,*] Liv. L. xxxvii. xli.

The trumpet spake not to the armed throng;  
 And kings sat still with awful eye,  
 As if they surely knew their sovran Lord was by.

## V.

But peaceful was the night, 61  
 Wherein the Prince of light

His reign of peace upon the earth began:

The winds, with wonder whist,  
 Smoothly the waters kist, 65

Whispering new joys to the mild ocean,  
 Who now hath quite forgot to rave,  
 While birds of calm sit brooding on the charmed  
 wave.

## VI.

The stars, with deep amaze,  
 Stand fix'd in stedfast gaze, 70  
 Bending one way their precious influence;

"*Falcate quadrigæ, quibus se perturbaturum hostium aciem Antiochus crediderat, in suos terrorem verterunt.*" BOWLER.

Ver. 64. *The winds, &c.*] Ovid, *Metam.* xi. 745.

"Perque dies placidos hyberno tempore septem

"*Incubat Halcyone pendentibus æquore nudis:*

"*Tum via tuta maris; ventos custodit et arceat*

"*Æolus egressu, &c.*"

*Whist* is silenced. In Stanyhurst's Virgil, *Intentique ora tenebant*, is translated, *They whistled all.* B. ii. i. WARTON.

But this line may perhaps be more minutely illustrated from Marlowe and Nash's *Did.* 1594.

"The ayre is cleere, and Southerne *windes* are *whist*."



And will not take their flight,  
 For all the morning light,  
     Or Lucifer that often warn'd them thence ;  
 But in their glimmering orbs did glow,      75  
 Until their Lord himself bespake, and bid  
     them go.

## VII.

And, though the shady gloom  
 Had given day her room,  
     The sun himself withheld his wonted speed,  
 And hid his head for shame,      80  
 As his inferiour flame  
 The new-enlighten'd world no more should need;  
 He saw a greater sun appear  
 Than his bright throne, or burning axletree,  
     could bear.

Ver. 77. *And, though the shady gloom, &c.*] Mr. Bowle saw with me, that this stanza is a copy of one in Spenser's *April*.

“ I saw Phoebus thrust out his golden hed  
 “ Vpon her to gaze :  
 “ But when he saw, how broad her beames did spred,  
 “ It did him amaze.  
 “ He blusht to see another sun belowe :  
 “ Ne durst againe his fierie face outshowe, &c.”

So also G. Fletcher on a similar subject, in his *Christ's Victorie*,  
 p. i. st. 78.

—————“ Heaven awakened all his eyes  
 “ To see *another sunne* at midnight rise.”

And afterwards, he adds “ the curst oracles were stricken dumb.” WARTON.



# ODES.

11

## VIII.

The shepherds on the lawn,  
Or e'er the point of dawn,

85

Sat simply chatting in a rustick row ;  
Full little thought they then,  
That the mighty Pan

89

Was kindly come to live with them below ;  
Perhaps their loves, or else their sheep,  
Was all that did their silly thoughts so busy keep.

## IX.

When such musick sweet  
Their hearts and ears did greet,

Ver. 89. *That the mighty Pan,*  
*Was kindly come to live with them below ;*] *This*  
*is, with the shepherds on the lawn. So in Spenser's May, which*  
*Milton imitates in Lycidas.*

" I muse what account both these will make :  
" The one for the hire which he doth take,  
" And th' other for leaving his lord's taske,  
" When great *Pan* account of Shepheards shall aske."

Again,

" For *Pan* himself was their inheritance."

Again, in *July*.

" The brethren twelve that kept yfere  
" The flocks of *mighty Pan*."

We should recollect, that Christi is styled a shepherd in the sacred writings. Mr. Bowle observes, that Dante calls him Jupiter. *Purgat. C. vi. v. 118.*

—————" O sommo *Giorre*,  
" Che fosti'n terra per nos crucifisso."

And that this passage is literally adopted by Pulci, *Morgant. Magg. C. ii. v. 2.* WARTON.

As never was by mortal finger strook ; 95  
 Divinely-warbled voice  
 Answering the stringed noise,  
 As all their souls in blissful rapture took :  
 The air, such pleasure loth to lose,  
 With thousand echoes still prolongs each heavenly  
 close. 100

## X.

Nature that heard such found,  
 Beneath the hollow round  
 Of Cynthia's seat, the aery region thrilling,  
 Now was almost won  
 To think her part was done, 105  
 And that her reign had here its last fulfilling ;  
 She knew such harmony alone  
 Could hold all Heaven and Earth in happier union.

## XI.

At last surrounds their sight  
 A globe of circular light, 110  
 That with long beams the shamefac'd night  
 array'd ;  
 The helmed Cherubim,

Ver. 95. *As never was by mortal finger strook ;*  
*Divinely warbled voice*  
*Answering the stringed noise,]* Here, as Mr. Dun-  
 ster also has noticed, are Sylvester's rhymes and expression, *D\**  
*Bart.* ed. supr. p. 101.

" Suffer, at least, to my sad dying voice

" My doleful fingers to comfort their noise."

Ver. 112. — *helmed]* So, in *Par. Lost*, B. vi. 84c.

And sworded Seraphim,  
 Are seen in glittering ranks with wings display'd,  
 Harping in loud and solemn quire, 115  
 With unexpressive notes, to Heaven's new-born  
 Heir.

## XII.

Such musick (as 'tis said)  
 Before was never made,  
 But when of old the fons of morning sung,  
 While the Creator great 120  
 His constellations set,  
 And the well-balance'd world on hinges hung;  
 And cast the dark foundations deep,  
 And bid the weltering waves their oozy channel  
 keep.

———"o'er helms and *helmed* heads he rode."

Drayton has "helmed head." *Polyolb.* S. viii. vol. ii. p. 800.  
 WARTON.

Chaucer has *helmed*, Tr. and Cr. ii. 593.

"By Mars the god, that *helmed* is of steel."

Ver. 116. *With unexpressive notes,*] So, in *Lycidas*, v. 176.

"And hears the *unexpressive* nuptial song."

The word, which is the object of this Note, was perhaps coined by Shakspeare, *As you Like it*, A. iii. S. ii.

"The fair, the chaste, and *unexpressive* She."

WARTON.

Ver. 117. *Such musick (as 'tis said)*] See this musick described, *Par. Lost*, B. vii. 558, and seq. WARTON.

## XIII.

Ring out, ye crystal spheres, 125  
 Once bless our human ears,

If ye have power to touch our senses so;  
 And let your silver chime  
 Move in melodious time; 129

And let the base of Heaven's deep organ blow;  
 And, with your ninefold harmony,  
 Make up full consort to the angelick symphony.

## XIV.

For, if such holy song  
 Enwrap our fancy long, 134  
 Time will run back, and fetch the age of gold;  
 And speckled Vanity  
 Will sicken soon and die,

Ver. 128. ——— *your silver chime*] So, in Machin's  
*Dumbe Knight*, 1608.

“ It was as *silver* as the *chime* of *spheres*.”

Ver. 130. *And let the base of Heaven's deep organ blow* ;]  
 Here is another idea caught by Milton from Saint Paul's cathedral  
 while he was a school-boy. Milton was not yet a puritan.  
 Afterwards, he and his friends the fanatics would not have  
 allowed of so papistical an establishment as an Organ and Choir,  
 even in Heaven. WARTON.

Ver. 131. *And with your ninefold harmony*.] There being  
 “ *nine infolded spheres*,” as in *Arcades*, v. 64. NEWTON.

Ver. 136. *And speckled Vanity*  
*Will sicken soon and die*,] Plainly taken from the  
*maculosum nefas* of Horace. *Od.* v. 4. 23. DR. J. WARTON.

*Vanity* dressed in a variety of gaudy colours. Unless he means  
*spots*, the marks of disease and corruption, and the symptoms of  
 approaching death. WARTON.

And leprous Sin will melt from earthly mould;  
 And Hell itself will pass away,  
 And leave her dolorous mansions to the peering  
 day. 140

## XV.

Yea, Truth and Justice then  
 Will down return to men,  
 Orb'd in a rainbow; and, like glories wearing,  
 Mercy will fit between,  
 Thron'd in celestial sheen, 145

Ver. 138. *And leprous Sin will melt*] The "*leprosie of Sin*" is a phrase in Sylvester, *Du Bart.* edit. 1621, p. 183. Again, p. 347. "The *leprosie* of our contagious *sin*."

See also Beaumont and Fletcher, *Mas. Tragedy*, A. iv. S. i.

"My whole life is so *leprous*, it infects

"All my repentance."

Ver. 139. *And Hell itself will pass away,*

*And leave her dolorous mansions to the peering day.*] The image is in Virgil, *Æn.* viii. 245.

—————"Regna recludat

"Pallida, diis invisa; superque immane barathrum

"Cernatur, trepidentque immisso lumine Manes."

*Peering*, that is, *overlooking* or *prying*, is frequent in Spenser and Shakspeare. I will give one instance from the latter. *Coriolan.* A. ii. S. iii.

"And mountainous Errour be too deeply pil'd

"For Truth to over-peer." WARTON.

"The *sun* begins to *peer* &c," is a phrase, it should be observed, in the first part of *K. Hen. IV.* and in *Romeo and Juliet*.

Ver. 143. *Orb'd in a rainbow; and, like glories wearing,*

*Mercy will fit between,*] Here is an emendation of Milton's riper genius. The passage is thus printed in the first edition, 1645.

With radiant feet the tissued clouds down  
steering ;  
And Heaven, as at some festival,  
Will open wide the gates of her high palace hall.

## XVI.

But wisest Fate says no,  
This must not yet be so, 150  
The Babe yet lies in smiling infancy,  
That on the bitter cross  
Must redeem our loss ;  
So both himself and us to glorify :  
Yet first, to those ychain'd in sleep, 155

“ The enamell'd arras of the rainbow wearing ;  
“ And Mercy set between, &c.”

The rich and variegated colours of *tapestry* were now familiar to the eye. WARTON.

Milton's description is here supposed by Mr. Dunster to have originated from a *picture* : I subjoin his acute remark. “ To Sylvester's Translation of Du Bartas's *Triumph of Faith*, there is a Frontispiece, that might have furnished it. The subject is from Rev. ii. 10. “ *Be thou faithful unto death ; and I will give thee a crown of life.*” The design is, Christ descending to judgement, and the Faithful appearing before the judgement-seat of Christ, and receiving their rewards. The judge is seated, “ amidst a blaze of light,” on a small rainbow ; and is completely encircled by another “ orbicular,” or rather oval, one. Under him are some wreathed or “ tissued” clouds ; which he may be imagined in the act of propelling, or “ directing with his feet.” Just beneath these clouds, a large rainbow extends over the Holy City ; in front of which the dead are seen rising out of the grave.” See *Conjectures on Milton's early reading*, &c. p. 47.

The wakeful trump of doom must thunder  
through the deep;

## XVII.

With such a horrid clang  
As on mount Sinai rang,  
While the red fire and smouldring clouds out  
brake:  
The aged earth aghast, 160  
With terror of that blast,

Ver. 156. *The wakeful trump of doom must thunder through  
the deep;* | A line of great energy, elegant  
and sublime. WARTON.

Ver. 157. *With such a horrid clang* | *Clang* is *clangour*. So  
of a multitude of birds, *Par. Lost*, B. vii. 422.

———“ Soaring the air sublime

“ With *clang* despis'd the ground.”

But see Steevens's Note, *Tam. Shr.* vol. iii. Johnst. Steev. *Shak:  
Sparr.* p. 435. WARTON.

Ver. 159. ——— and *smouldring clouds*] So, in Spenser,  
*Faer. Qu.* i. viii. 9.

“ Inroll'd in flames and *smouldring* dreariment.”

And in Fairfax's *Taffy*, B. xiii. st. 61.

“ And in each vein a *smouldring* fire there dwelt.”

NEWTON.

Add to doct<sup>r</sup> Newton's instances, *Faer. Qu.* i. vii. 13.

“ Through *smouldry* cloud of dusky stinking smoke.”

*Smouldring*, or *smouldry*, *hot*, *sweltering*. Perhaps from the  
Anglo-Saxon *Smolt*, *hot weather*. WARTON.

*Smouldring* seems to have been the more usual word, as again  
in *The first part of the Tragl. Raigne of Selimus*, 1594.

“ And in thy justice dart thy *smouldring* flame.”

P. Fletcher has “ a *smouldring* night,” *Purp. Isl.* c. xi. st. 40.



Shall from the surface to the center shake ;  
 When, at the world's last session,  
 The dreadful Judge in middle air shall spread his  
 throne.

## XVIII.

And then at last our blifs 165  
 Full and perfect is,

But now begins ; for, from this happy day,  
 The old Dragon, under ground  
 In straiter limits bound,

Not half so far casts his usurped sway ; 170  
 And, wroth to see his kingdom fail,  
 Swindges the scaly horror of his folded tail.

Ver. 171. *And, wroth to see his kingdom fail,*  
*Swindges &c.]* Milton's description of the dragon's venting his rage is masterly and striking. Cowley, in his *Davidis*, B. i. feebly says that the devil, exasperated, "*with his long tail luff'd his breast.*" And Marino paints him "*biting,*" in his fury, "*his twisted tail.*" See *Strage de gli Innocenti*, edit. 1633, li. i. st. xviii.

Ver. 172. *Swindges the scaly horror of his folded tail.]* This strong image is copied from the descriptions of serpents and dragons in the old Romances and Ariosto. There is a fine picture by Guido, representing Michael the Arch-Angel, treading on Satan, who has such a tail as is here described.

Dr. J. WARTON.

The old serpent finding his power confined and his dominion contracted, vents his indignation and revenge, in brandishing the horrid folds of his scaly tail. Compare Sylvester's *Du Bartas*, (p. 205. 4to.) of a Lion beating his sides with his tail.

"Then often *swindging* with his sinewie train, &c."

WARTON.

## XIX.

The oracles are dumb,  
 No voice or hideous hum  
     Runs through the arched roof in words de-  
     ceiving. 175  
 Apollo from his shrine  
 Can no more divine,  
     With hollow shriek the steep of Delphos  
     leaving.  
 No nightly trance, or breathed spell,  
 Inspires the pale-ey'd priest from the prophetick  
     cell. 180

## XX.

The lonely mountains o'er,  
 And the resounding shore,

But see Chapman's *Cæsar and Pompey*, 1607, of a lion enraged :

“ And then his sides he *swinges* with his *sterne*.”

Waller describes the “ *tail's* impetuous *swinge*” of the whale,  
*Batt. Summ. Isl.* c. iii.

Ver. 180. *Inspires the pale-ey'd priest*] Milton was impressed  
 with reading Euripides's tragedy of *Ion*, which suggested these  
 ideas. WARTON.

This passage of Milton, it should be added, suggested a beau-  
 tiful line to Pope, *Eloisa*, v. 21.

“ *Shrines*, where their vigils *pale-ey'd* virgins keep.”

Ver. 181. *The lonely mountains o'er*,  
*And the resounding shore*,

*A voice of weeping heard and loud lament ;]*

Although Milton was well acquainted with all the Greek writers  
 in their original languages, and might have seen the ground-  
 work of this tradition of a voice proclaiming the death of the

A voice of weeping heard and loud lament;  
 From haunted spring and dale,  
 Edg'd with poplar pale,

185

great Pan, and cessation of Oracles, in Plutarch on the *Defect of Oracles*, and the fifth book of Eusebius's *Preparatio Evangelica*, yet it is most probable, that the whole allusion was suggested to his imagination by a Note of the old commentator on Spenser's Pastorals in *May*, who copied Livatrus's treatise *De Lemuribus*, newly translated into English. "About the time that our Lord suffered his most bitter Passion, certaine persons sayling from Italie to Cyprus, and passing by certaine isles called Paxa, heard a voyce calling aloud Thamuz, Thamuz, the pylot of the ship; who, giuing eare to the cry, was bidden when he came to Palodas to tell, that the great god Pan was dead: which he doubting to doe, yet for that when he came to Palodas, there was such a calme of wind, that the ship stood still in the sea vnmooored, he was forced to cry aloud, that Pan was dead: Wherewithall, there was heard such piteous outcries and dreadful shrieking, as hath not been the like. By which Pan, though of some be vnderstood the great Sathanas, whose kingdom was at that time by Christ conquered, and the gates of hell broken vp, for at that time all Oracles surceased, and enchanted spirits that were wont to delude the people thenceforth held their peace, &c." So also Hakewill, in his *Apologie*, lib. iii. §. 2. p. 208. edit. 1630. But this is a second edition. And Sandys has much the same story; who adds, that on the report of Thamuz, "was heard a great *lamentation*, accompanied with many groans and skreeches." At which time also, he says, the *Oracles* of Apollo became silent. *Travels*, p. 11. edit. 1627. Compare *Parad. Reg.* B. i. 456. If we connect these three lines with the general subject of the last stanza, undoubtedly Milton, in the *voice of weeping and loud lament*, referred to this story, from whatsoever source it was drawn. But if, without such a retrospect, they belong only to the context and purport of their own stanza, he implies the lamentations of the nymphs and wood-gods at their leaving their haunts.

The parting Genius is with fighting sent ;  
 With flower-inwoven tresses torn  
 The Nymphs in twilight shade of tangled thickets  
 mourn.

## XXI.

In consecrated earth,  
 And on the holy hearth, 190  
 The Lars, and Lemures, moan with midnight  
 plaint ;  
 In urns, and altars round,  
 A drear and dying sound  
 Affrights the Flamens at their service quaint ;  
 And the chill marble seems to sweat, 195  
 While each peculiar Power foregoes his wonted  
 feat.

## XXII.

Peor and Baälim  
 Forſake their temples dim,

Doctor Newton observes, that this allusion to the notion of the cessation of Oracles at the coming of Christ, was allowable enough in a young poet. Surely, nothing could have been more allowable in an old poet. And how poetically is it extended to the pagan divinities, and the oriental idolatries? WARTON.

Ver. 183. *A voice of weeping heard and loud lament ;*] This is scriptural, *Matt. ii. 18.* "In Rama was there a voice heard, lamentation, and weeping, &c." WARTON.

Ver. 184. *From haunted spring*] As in *Par. Lost, B. iii. 27.* "Where the Muses haunt clear spring." See also *L'Allegro, v. 130.* "On summer eves by haunted stream." Hence Thomson, in his *Summer, v. 12.* "The brink of haunted stream."

With that twice-batter'd God of Palestine;  
 And mooned Ashtaroth, 200  
 Heaven's queen and mother both,  
 Now fits not girt with tapers' holy shine;  
 The Libyck Hammon shrinks his horn,  
 In vain the Tyrian maids their wounded Tham-  
 muz mourn.

## XXIII.

And fullen Moloch, fled, 205  
 Hath left in shadows dread  
 His burning idol all of blackest hue;  
 In vain with cymbals' ring  
 They call the grisly king,

Ver. 200. *And mooned Ashtaroth,*] So, in *Par. Lost*, B. iv. 978. "Sharpening in *moon*ed horns;" in imitation of the Latin *lunatus*, whence also the Italian *lunato*. Milton added this word to our language; but it is not noticed in Dr. Johnson's Dictionary. But Mr. Dunster notices the adjective *moony* in Sylvester, *Du Bart*. 1621, p. 29. "*Moony* standards."

Ver. 201. *Heaven's queen and mother both,*] She was called *regina cæli* and *mater Deûm*. See Selden. NEWTON.

Ver. 202. *Shine* is a substantive in Harrington's *Ariosto*, c. xxxvii. st. 15.

—— "the *shine* of armour bright."

And in Jonson's *Panegyre*, 1603. *Works*, edit. 1616. p. 868.

"When like an April-Iris flew her *shine*

"About the streets."

And Drummond, *Sonnets*, edit. 1616.

"Faire moone, who with thy cold and silver *shine*."

And in other places. But see *Observat.* on Spenser's *Fæc. Qu.* vol. ii. p. 181. WARTON.

Ver. 205. *And fullen Moloch, fled,*  
*Hath left in shadows dread*

In dismal dance about the furnace blue : 210  
 The brutish Gods of Nile as fast,  
 Isis, and Orus, and the dog Anubis, haste.

*His burning idol all of blackest hue ;  
 In vain with cymbals' ring  
 They call the grisly king,*

*In dismal dance about the furnace blue :]* A book, popular in Milton's time, thus describes the dreadful sacrifices of the worship of the idol Moloch. "Wherein [the valley of Tophet] the Hebrews sacrificed their children to Moloch; an idol of brass, having the head of a calf, the rest of a kingly figure with arms extended to receive the miserable sacrifice, feared to death with his burning embracements. For the idol was hollow within, and filled with fire. And lest their lamentable shrieks should sad the hearts of their parents, the priests of Moloch did deaf their ears with the continual clangs of trumpets and timbrels." Sandys's *Travels*, p. 186. edit. 1615. fol. This imagery, but with less effect, was afterwards transferred into the *Parad. Lost*, B. i. 392.

"First, Moloch, horrid king, besmear'd with blood  
 "Of human sacrifice, and parent's tears;  
 "Though, for the noise of drums and timbrels loud,  
 "Their children's cries unheard that pass'd through fire  
 "To his grim idol."

These dreadful circumstances, of themselves sufficiently striking to the imagination, are here only related: In our *Ode*, they are endued with life and action, they are put in motion before our eyes, and made subservient to a new purpose of the poet by the superinduction of a poetical fiction, to which they give occasion. "The fallen spirit is fled of a sudden, and has left his black burning image in darkness and solitude. The priests, dancing in horrid gesticulations about the blue furnace from which his idol was fed with fire, in vain attempt to call back their grisly king with the din of cymbals, with which they once used to overwhelm the shrieks of the sacrificed infants." A new use is made of the cymbals of the disappointed priests. He does not say,

## XXIV.

Nor is Osiris seen  
 In Memphian grove or green,  
     Trampling the unshower'd grafs with lowings  
         loud : 215  
 Nor can he be at rest  
 Within his sacred chest ;  
     Nought but profoundest hell can be his shroud ;  
 In vain with timbrell'd anthems dark 219  
 The fable-ftoled forcerers bear his worfhipt ark.

## XXV.

He feels from Juda's land  
 The dreaded Infant's hand,

" Moloch's idol *was* removed, to which infants *were* facrificed ; *while* their cries *were* fuppreffed by the found of cymbals." In Burnet's treatife *De ftatu mortuorum et refurgentium*, there is a fine picture of the rites of Moloch.

Milton, like a true poet, in defcribing the Syrian fuperftitions, felects fuch as were moft fufceptible of poetical enlargement ; and which, from the wildnefs of their ceremonies, were moft interefting to the fancy. WARRON.

Ver. 210. *In difmal dance about the furnace blue :*] So in *Macbeth*, as Mr. Steevens has obferved to me.

" And round about the cauldron fmg." WARTON.

Ver. 215. *Trampling the unshower'd grafs*] There being no rain in Egypt, but the country made fruitful with the overflows of the Nile. RICHARDSON.

So Tibullus of the Nile,

" Te propter nullos tellus tua fupplicat imbres,

" Arida nec *pluvio* fupplicat herba *Jovi*." WARTON.

Ver. 220. *The fable-ftoled forcerers*] He changed this fine compound into "*fable-vefted*," Par. Loft, B. ii. 962.

The rays of Bethlehem blind his dusky cyn;  
 Nor all the Gods beside  
 Longer dare abide, 225  
 Not Typhon huge ending in snaky twine :  
 Our Babe, to show his Godhead true,  
 Can in his swaddling bands controul the damned  
 crew.

## XXVI.

So, when the fun in bed,  
 Curtain'd with cloudy red, 230  
 Pillows his chin upon an orient wave,  
 The flocking shadows pale  
 Troop to the infernal jail,  
 Each fetter'd ghost slips to his several grave ;

Ver. 230. *Curtain'd with cloudy red,*] Crashaw thus describes the fun, *Sac. Poems*, p. 17. edit. Paris, 1652. \*

“ All the purple pride that laces

“ *The crimson curtains of thy bed.*”

Ver. 231. *Pillows his chin upon an orient wave,*] The words *pillows* and *chin*, throw an air of burlesque and familiarity over a comparison most exquisitely conceived and adapted.

WARTON.

Ver. 232. *The flocking shadows pale*

*Troop to the infernal jail,*

*Each fetter'd ghost slips to his several grave ;]*

Mr. Bowle here directs us to the *Midsummer Night's Dr.* A. iii. S. ult.

“ And yonder shines Aurora's harbinger ;

“ At whose approach, ghosts, wandering here and there,

“ *Troop home to churchyards : damned spirits all,*

“ That in cross-ways and floods have burial,

“ Already in their wormy beds are gone.” WARTON.



And the yellow-skirted Fayes 235  
 Fly after the night-steeds, leaving their moon-  
 lov'd maze.

## XXVII.

But see, the Virgin blest  
 Hath laid her Babe to rest ;  
 Time is, our tedious song should here have  
 ending :  
 Heaven's youngest-teemed star 240  
 Hath fix'd her polish'd car,  
 Her sleeping Lord with handmaid lamp at-  
 tending :  
 And all about the courtly stable  
 Bright-harnes'd Angels sit in order serviceable\*.

Ver. 235. *And the yellow-skirted Fayes*

*Fly after the night steeds, leaving their moon-lov'd  
 maze.*] It is a very poetical mode of expressing  
 the departure of the fairies at the approach of morning, to say  
 that they " fly after the steeds of Night." WARTON.

Ver. 244. *Bright-harnes'd Angels*] *Bright-arm'd.* So, in  
*Exod.* xiii. 18. " The children of Israel went up *harnessed* out  
 of the land of Egypt." NEWTON.

The arch-angel Michael is thus armed " in *harnesse* strong of  
 never-yielding *diamonds*," Fairfax, B. ix. st. 58.

\* A great critick, in speaking of Milton's smaller poems,  
 passes over this Ode in silence, and observes " All that short  
 compositions can commonly attain is neatness and elegance." But  
*Odes* are short compositions, and they can often attain sublimity,  
 which is even a characteristick of that species of poetry. We  
 have the proof before us. He adds, " Milton never learned  
 the art of doing little things with grace." If by *little things*  
 we are to understand *short* poems, Milton had the art of giving  
 them another sort of excellence. WARTON.

## THE PASSION \*.

## I.

EREWILE of musick, and ethereal mirth,  
 Wherewith the stage of air and earth did ring,  
 And joyous news of heavenly Infant's birth,  
 My Muse with Angels did divide to sing;

\* *The Passion* is the subject of several Italian tragedies and poems.

Ver. 1. *Erewhile of musick, and ethereal mirth,*] Hence we may conjecture that this Ode was probably composed soon after that on the *Nativity*. And this perhaps was a college exercise at Easter, as the last was at Christmas. WARTON.

Ver. 4. *My Muse with Angels did divide to sing;*] See Spenser, *Faer. Qu.* iii. i. 40.

"And all the while sweet music did divide

"Her looser notes with Lydian harmony."

As Horace, "*Imbelli cithara carmina dividens.*" *Od.* i. xv. 15. Which Vossius, with his usual refinement, and to justify a new sense of his text, explains by *alternate singing*. In *Catull.* p. 239. edit. 1684. Compare Seneca, *Hercules Oct.* v. 1080. "*Orpheus carmina dividens.*" Again, Milton says, that in the preceding Ode "his Muse with Angels did divide to sing." That is, perhaps, because she then "joined her voice to the angel-quire," as at v. 27. I know not if the technical term *to run a division* is here applicable. Shakspeare says, *Rom. Jul.* A. iii. S. v.

"It is the lark that sings so out of tune,

"Straining harsh discords, and unpleasing sharps;

"Some say the lark makes sweet division."

Compare *Hen. IV.* A. iii. S. i.

"Sung by a fair queen in a summer's bower,

"With ravishing division to her lute."

And Reed's *Old Pl.* viii. 373, 412. WARTON.

But headlong joy is ever on the wing, 5  
 In wintry solstice like the shorten'd light,  
 Soon swallow'd up in dark and long out-living  
 night.

## II.

For now to sorrow must I tune my song,  
 And set my harp to notes of saddest woe,  
 Which on our dearest Lord did seize ere long, 10  
 Dangers, and snares, and wrongs, and worse  
 than so,  
 Which he for us did freely undergo :  
 Most perfect Hero, tried in heaviest plight  
 Of labours huge and hard, too hard for human  
 wight !

## III.

He, sovran priest, stooping his regal head, 15  
 That dropt with odorous oil down his fair eyes,  
 Poor fleshy tabernacle entered,  
 His starry front low-roof'd beneath the skies :  
 O, what a mask was there, what a disguise ! 19

Ver. 5. *But headlong joy is ever on the wing,*] An elegant and expressive line. But Drayton more poetically calls joy, "the swallow-winged joy." WARTON.

Ver. 13. *Most perfect Hero,*] From *Heb.* ii. 10. "The captain of their salvation, *perfect* through sufferings."

Ver. 19. *O, what a mask was there, what a disguise !*] *Here* is a conceit, alluding to the old pastimes. See Stow's *London*, vol. i. p. 304, edit. Strype. "There were fine and subtle *disguisings, masks*, and mummeries, &c."

Yet more ; the stroke of death he must abide,  
Then lies him meckly down fast by his brethrens'  
side.

## IV.

These latest scenes confine my roving verse ;  
To this horizon is my Phœbus bound :  
His god-like acts, and his temptations fierce,  
And former sufferings, other where are found ; 25  
Loud o'er the rest Cremona's trump doth sound ;  
Me softer airs besit, and softer strings  
Of lute, or viol still, more apt for mournful things.

## V.

Befriend me, Night, best patroness of grief ;  
Over the pole thy thickest mantle throw, 30

Ver. 22. So edit. 1673. " These later," 1645.

Ver. 26. *Loud o'er the rest Cremona's trump*] Our poet seems here to be of opinion, that Vida's *Christiad* was the finest Latin poem on a religious subject ; but perhaps it is excelled by Sannazarius *De Partu Virginis*, a poem of more vigour and fire than this work of Vida. DR. J. WARTON.

Ver. 28. *Of lute, or viol still,*] *Gentle, not noisy, not loud,* as is the trumpet. It is applied to sound in the same sense, *I Kings*, xix. 12. " A still small voice." And in *First P. Hen. V.* A. iv. S. i.

" The hum of either army *stilly* sounds."

And in *Il Pens.* v. 127.

" Or usher'd with a shower *still*."

This is in opposition to *winds piping loud*, in the verse before. Its application is not often to sound. Hence *still-born*, of a child born dead. WARTON.

Ver. 30. *Over the pole thy thickest mantle throw,*] So, in *Par. Lost*, B. iv. 609.

And work my flatter'd fancy to belief,  
That Heaven and Earth are colour'd with my woe;  
My sorrows are too dark for day to know :

The leaves should all be black whereon I write,  
And letters, where my tears have wash'd, a wannish  
white. 165993

35

" And o'er the dark her silver mantle threw."

As Mr. Steevens suggests. And in Buckhurst's *Induction*, as Mr. Bowle observes, st. iv.

" Loe, the night with mistic mantels spread." WARTON.

See rather Chaucer *March. Tale*, p. 393. ed. Tyrwhitt.

" Night with his mantle, that is derke and rude,

" Can oversprede the hemisphere about."

Ver. 34. *The leaves should all be black whereon I write,*

*And letters, &c.*] Conceits were now confined not to words only. Mr. Steevens has a Volume of *Elegies*, in which the paper is black, and the letters white; that is, in all the title-pages. Every intermediate leaf is also black. What a sudden change from this childish idea, to the noble apostrophic, the sublime rapture and imagination of the next stanza. WARTON.

See Heywood's " Confolatory *Elegie* on James I, alluding to the happy succession of Charles I, &c. 1625."

" Rest follows labour, day succeedeth night,

" And now my blacke page I will change to white."

Mr. Dunster thinks that Milton's allusion is to the black page of Sylveſter's "*Lachrymæ Lachrymarum &c.*," or *Funeral Elegy* on Prince Henry, *Du Bart*, 4to. edit. 1613. He minutely observes, " There are two title-pages, or leaves. The first contains, in a white page, (the back of which is black,) the date of the year and the name of the printer, &c. The second leaf is black on both sides; the title-page is of a deeper black than the other black pages; and the letters, in which the title is printed, are now exactly of a wannish white. Some allowance must be made for time; but I conceive they were never of a clear white." *Considerations on Milton's early reading*, &c. p. 52, 53. This was

## VI.

See, see the chariot, and those rushing wheels,  
 That whirl'd the Prophet up at Chebar flood;  
 My spirit some transporting Cherub feels,  
 To bear me where the towers of Salem stood,  
 Once glorious towers, now sunk in guiltless  
 blood ;

40

There doth my soul in holy vision sit,  
 In pensive trance, and anguish, and ecstatic fit.

certainly the general fashion of the times. See Crashaw's allusion to it, *On the death of Mr. Herry's*, Delights of the Muses, edit. 1648, p. 24.

" In the dark volume of our fate,  
 " Whence each leaf of Life hath date,—  
 " In all the booke if any where  
 " Such a terme as this, *Spare here*,  
 " Could have been found, 'twould have been read  
 " *Writ in white letters* o'er his head."

Again, p. 27, *At the Funerall of a young Gentleman* :

" Deare reliques of a dislodg'd soule, whose lacke  
 " Makes many a *mourning paper* put on *blacke* !"

So, in Harington's *Polindor and Florella*, 1651, p. 95, of *Mourners* at a funeral, upon whose " shieldes were

———— " *picture'd on a cole-black bed*  
 " A pale dead virgin ———  
 " And over in *white characters* was plac'd,  
 " This, this my lover, &c."

See more on this subject in the note on ver. 48.

Ver. 41. *There doth my soul in holy vision sit,*  
*In pensive trance, and anguish, and ecstatic fit.*]  
 This is to be *beld in holy passion*, as in *Il Pens.* v. 41. WARTON.

Compare Sylvester, *Du Bart.* 1621, p. 533, where his "*soul*  
 is rapt up in *sacred transe*;" as before, p. 466.

## VII.

Mine eye hath found that sad sepulchral rock  
 That was the casket of Heaven's richest store,  
 And here though grief my feeble hands up lock,  
 Yet on the soften'd quarry would I score 46  
 My plaining verse as lively as before ;  
 For sure so well instructed are my tears,  
 That they would fitly fall in order'd characters.

" Where, sweetly rapt in *sacred extasie*,  
 " The faithful *soule* talks with her God immense."

And in p. 178, the soul's "*sweet transe*" is termed a "*holy fit*."

Ver. 43. *Mine eye both found that sad sepulchral rock  
 That was the casket of Heaven's richest store,  
 And here though grief my feeble hands uplock,  
 Yet on the soften'd quarry would I score  
 My plaining verse*]

He seems to have been struck with reading Sandys's description of the Holy Sepulchre at Jerusalem; and to have caught sympathetically Sandys's sudden impulse to break forth into a devout song at the awful and inspiring spectacle. "It is a frozen zeal that will not be warmed at the sight thereof. And oh, that I could retain the effects that it wrought with an unfainting perseverance! Who then did dictate this hymn to my redeemer, &c." *Travels*, p. 167. edit. 1627. The first is, 1615. WARREN.

Ver. 48. *For sure so well instructed are my tears,  
 That they would fitly fall in order'd characters.*]

Here is another conceit; as in Crashaw's *Delights, &c., Upon the death of a Gentleman*, p. 19.

" Eyes are vocall, *teares have tongues*,  
 " And there be words not made with lungs;  
 " Sententious showers; O let them fall:  
 " Their *cadence is rhetorically*."

Again, E. Revett, in an *Elegy* on Lovelace the poet, Milton's contemporary, thus *complains*:

## VIII.

- Or should I thence hurried on viewless wing 50  
 • Take up a weeping on the mountains wild,  
 The gentle neighbourhood of grove and spring  
 Would soon unbosom all their echoes mild;  
 And I (for grief is easily beguil'd)

“ Why should some rude hand carve thy sacred stone,  
 “ And there incise a cheap inscription;  
 “ When we can shed the tribute of our *tears*  
 “ So long, till the *relenting marble* wears?  
 “ Which shall *such order* in their cadence keep,  
 “ That they a native epitaph shall weep;  
 “ Untill *each letter spelt distinctly* lyes  
 “ Cut by the mystick droppings of our eyes.”

Ver. 50. ——— hurried on *viewless wing*] See *Com.*  
 v. 92. *Hurried* is used here in an acceptation less familiar than  
 at present. And in *Par. Lost*, B. ii. 937. of Satan's flight.

————— “ some tumultuous cloud,  
 “ Instinct with fire and vapour, *hurried* him  
 “ As many miles aloft,”

Again, *ibid.* 603. The fallen Angels are to pine for ages in  
 frost, “ thence *hurried* back to fire.” And, B. v. 778.

————— “ all this haste  
 “ Of midnight march, and *hurried* meeting here.”

In all these passages it is applied to preternatural motion, the  
 movements of imaginary beings. WARTON.

Ver. 51. *Take up a weeping on the mountains wild*,] This  
 expression is from *Jeremiah*, ix. 10. “ For the mountains will  
 I *take up a weeping* and wailing, &c.” WARTON.

Ver. 53. ——— unbosom *all their echoes mild*;] In *Par.*  
*Lost*, the flowers in the morning “ open their choicest *bosom'd*  
*smells*.” B. v. 127. Hoarded, locked up as in a treasury of  
 choice things. Compare *Comus*, v. 368. “ And the sweet peace  
 that goodness *bosoms* ever.” WARTON.



Might think the infection of my sorrows loud  
Had got a race of mourners on some pregnant  
cloud.

*This subject the Author finding to be above the years  
he had, when he wrote it, and nothing satisfied with  
what was begun, left it unfinished.*

UPON THE  
CIRCUMCISION.

YE flaming Powers, and winged Warriours  
bright,  
That erst with musick, and triumphant song,  
First heard by happy watchful shepherds' ear,  
So sweetly fung your joy the clouds along  
Through the soft silence of the listening night; 5  
Now mourn; and, if sad share with us to bear  
Your fiery essence can distil no tear,  
Burn in your sighs, and borrow  
Seas wept from our deep sorrow :

Ver. 1. *Par. Lost*, B. ix. 156.

“ Subjected to his service angel-wings,  
“ And *flaming* ministers.”

Again, B. xi. 101.

“ Take to thee from among the Cherubims  
“ Thy choice of *flaming warriors*.”

See also, B. iv. 576. of the angel Gabriel.

“ To whom the *winged warrior* thus return'd.”

And B. vi. 102. “ Enclos'd with *flaming* cherubim.”

WARTON.

The *winged warriors* are literally from Tasso, *Gier. Lib.* c. ix.  
st. 60. of the angel Michael :

— “ e'l duce de' *guerrieri alati*  
“ S' inchino &c.”

Ver. 7. *Your fiery essence can distil no tear,*  
*Burn in your sighs,*] Milton is puzzled how to re-  
concile the transcendent essence of angels with the infirmities of

D 2



He, who with all Heaven's heraldry whilere 10  
Enter'd the world, now bleeds to give us ease;

men. In *Paradise Lost*, having made the angel Gabriel share in a repast of fruit with Adam, he finds himself under a necessity of getting rid of an obvious objection, that material food does not belong to intellectual or ethereal substances: and to avoid certain circumstances, humiliating and disgraceful to the dignity of the angelick nature, the natural consequences of concoction and digestion, he forms a new theory of transpiration, suggested by the wonderful transmutations of chemistry. In the present instance, he wishes to make angels weep. But, being of the essence of fire, they cannot produce water. At length he recollects, that fire may produce burning sighs. It is debated in Thomas Aquinas whether Angels have not, or may not have, beards. WARTON.

Ver. 10. *He, who with all Heaven's heraldry whilere*

*Enter'd the world,*] Great pomps and processions are proclaimed or preceded by heralds. It is the same idea in *Par. Lost*, B. i. 752.

" Meanwhile the winged heralds by command  
" Of sovran power with awful ceremony,  
" And trumpets found, throughout the host proclaim  
" A solemn council, &c."

See also B. ii. 516, &c."

Or *heraldry* may mean *retinue*, *train*, the procession itself. What he otherwise calls *pomp*. See *Par. Lost*, B. viii. 564.

" While the bright *pomp* ascended jubilant."

Again, B. v. 353.

" More solemn than the tedious *pomp* which waits  
" On princes, &c."

So again, Eve goes forth, B. viii. 60.

" Not unattended, for on her as Queen  
" A *pomp* of winning Graces waited still."

Her *train* of regal attendants were *winning Graces*. It is the same, and it is the true sense of *pomp*, in *L'Allegre*. v. 127.

" With *pomp*, and feast, and revelry."

Alas, how soon our sin

Sore doth begin

His infancy to seize !

O more exceeding love, or law more just ? 15

Just law indeed, but more exceeding love !

For we, by rightful doom remediless,

Were lost in death, till he, that dwelt above

High thron'd in secret bliss, for us frail dust

Emptied his glory, even to nakedness ; 20

But I believe Jonson, affecting classical phraseology, made the word technical in Masques. WARTON.

By *Heaven's heraldry* the poet seems to allude to G. Markham's *Gentleman's Academie*, 1595, where, in the Book of Armorie, the *Angels* are thus noticed : " I wil therefore with *heaven* beginne, where were in the beginning nine *orders of Angels*, and now are resident but nine in the knowledge of *coat armors*, crowned full high with pretious stones, &c." p. 43. Again, " This law of *armes* was grounded vpon the nine *orders of Angels in heauen*," *ibid.* p. 44.

Ver. 15. *O more exceeding love, or law more just ?*

*Just law indeed, but more exceeding love !* Virgil,

*Ecl.* viii. 49.

" *Crudelis mater magis, an puer improbus ille ?*

" *Improbus ille puer ; crudelis tu quoque mater.*"

RICHARDSON.

Ver. 17. ————— *remediless,*] So, in *Par. Lost*,

*B.* ix. 919.

" Submitting to what seem'd *remediless.*" WARTON.

Again, in *Samf. Agon.* v. 648.

" Hopeless are all my evils, all *remediless.*"

Again, in his *Prose-W.* vol. i. p. 349. " A *remediless* violation to matrimony ;" and p. 411, " a *remediless* thralldom."

Ver. 20. *Emptied his glory,*] An expression taken from *Philipp.* ii. 7, but not as in our translation, " He made himself

And that great covenant which we still transgress  
 Entirely satisfied ;  
 And the full wrath beside  
 Of vengeful justice bore for our excess ;  
 And seals obedience first, with wounding smart,  
 This day ; but O, ere long, 26  
 Huge pangs and strong  
 Will pierce more near his heart \*.

*of no reputation,*” but, as it is in the original *αὐτὸς ΕΚΕΝΩΣΕ,*  
 “ He *emptied* himself.” NEWTON.

Compare *Par. Lost*, B. iii. 239, where Christ says to the Father,  
 “ I this *glory* next to thee freely *put off*.”

Ver. 24. ————— *for our excess* ;] He has used the  
 word in the same sense, *Par. Lost*, B. xi. 111. “ Bewailing their  
*excess*.” But I think with greater propriety here than here.

NEWTON.

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\* It is hard to say, why these three Odes, on the three grand  
 incidents or events of the life of Christ, were not at first printed  
 together. I believe they were all written about the year 1629.

WARTON.

ON THE  
*DEATH OF A FAIR INFANT,*  
 DYING OF A COUGH \*.

## I.

O Fairest flower, no sooner blown but blasted,  
 Soft filken primrose fading timelessly,  
 Summer's chief honour, if thou hadst out-lasted  
 Bleak Winter's force that made thy blossom dry ;  
 For he, being amorous on that lovely dye 5  
 That did thy cheek envermeil, thought to kifs,  
 But kill'd, alas ! and then bewail'd his fatal blifs.

\* Written in 1625, and first inserted in edition 1673. He was now seventeen. WARTON.

Ver. 1. *O fairest flower, &c.*] Compare Shakspeare's *Pofsonate Pilgrim* :

“ Sweet Rose, fair flower, untimely pluckt, soon vaded,  
 “ Pluckt in the bud, and vaded in the spring !  
 “ Bright orient pearle, alack, too timely shaded !  
 “ Faire creature, kild too soone by Death's sharpe sting !”

So, in the *Spanifh Tragedy*, A. ii. 1599, 4to. Printed by Wm. White.

“ Sweete lovely rose, ill pluckt before thy time,  
 “ Faire worthy sonne, not conquered but betraid.”

Ver. 5. *For he, being amorous on that lovely dye*] In *Romeo and Juliet*, Affliction, and Death, turn paramours. WARTON.

In a copy of verses on the death of Sir James Pemberton, who died in 1613, “ Vertue, and Death, are both *enamoured* on worthy Pemberton.” See Maitland's *Hift. of Lond.* ii. 1112.

Ver. 6. *That did thy cheek envermeil,*] “ *Cheeks vermilion,*” is a phrase in Sylvester, *Du Bart.* ed. 1621, p. 301. But Milton

## II.

For since grim Aquilo, his charioteer,  
 By boisterous rape the Athenian damsel got,  
 He thought it touch'd his deity full near, 10  
 If likewise he some fair one wedded not,  
 Thereby to wipe away the infamous blot

uses the verb with much finer effect; which perhaps he remembered in Chaucer's *Ballade in commendacion of our Ladie*, v. 45.

“ O benigne braunchilet of the pine-tre,

“ Vinairie *envermauld*, refreshir of bode.”

Ver. 6. ———— *thought to kifs,*

*But kill'd, alas!*] Copied probably from Shakspeare's *Venus and Adonis*:

“ He *thought to kifs* him, and hath *kill'd* him so.”

NEWTON.

P. Fletcher has the same conceit, *Purp. Isl.* c. v. st. 61. ed. 1633.

“ Thus Orpheus wanne his lost Eurydice,

“ Whom some deaf snake, that could no musick heare,

“ Or some blinde neut, that could no beautie see,

“ *Thinking to kisse, kill'd* with his forked spear.”

Ver. 8. Boreas ravished Orithyia. Ovid, *Metam.* vi. 677.

WARFON.

Ver. 12. ———— *the infamous blot*] Doctor Newton observes that Milton here uses the Latin accent on *infamous*, namely on the second syllable. But this is a common accent in our elder poetry; as in Drummond's *Urania*, 1616.

“ On this *infamous* stage of woe to die.”

And in Sylvester's *Du Bart.* 1621, p. 241.

“ By thine *infamous* life's accursed state.”

And in Carew's *Coel. Britannicum*, 1633.

“ Th' *infamous* lights from their usurped sphere.”

See also P. Fletcher, *Pisc. Eclog.* 1633, p. 4.

Of long-uncoupled bed and childless eld,  
Which, 'mongst the wanton Gods, a foul re-  
proach was held.

## III.

So, mounting up in icy-pearled car, 15  
Through middle empire of the freezing air  
He wander'd long, till thee he spied from far ;

“ And now he haunts th' *infamous* woods and downs.”

I apprehend, from the sense also of the word in this last illustration, that *infamous* in *Comus*, v. 424, should be thus accented :

“ *Infamous* hills, and sandy perilous wilds.”

Ver. 13. *Of long-uncoupled bed &c.*] The poet seems to allude particularly to the case of Pluto, as reported by Claudian, *De Raptu Proserp.* i. 32.

“ Dux Erebi quondam tumidas exarsit in iras,  
“ Prælia moturus Superis, quod solus egeret  
“ Conubii, sterilisque diu confumeret annos,  
“ Impatiens nescire torum, nullaque mariti  
“ Illecebras, nec dulce patris cognoscere nomen.”

NEWTON.

Ver. 15. *So, mounting up in icy-pearled car,*] We should rather read *ice-ypearled*. And so in the *Mask*, *rust-yfringed*, v. 890. Otherwise, we have two epithets instead of one, with a weaker sense. Milton himself affords an instance in the *Ode on The Nativity*, v. 155.

“ Yet first to those *ychain'd* in sleep.”

Of the prefixure of the augment *y*, in a concatenated epithet, there is an example in the *Epitaph on Shakspeare*, v. 4.

“ Under a *star-y*pointing pyramid.” WARTON.

Yet Milton uses similar compound epithets, without prefixing *y* to the latter of them ; as *rosy-bosom'd*, *fiery-wheel'd*, *flowery-kirtled*. The fine compound *icy-pearled* owes its origin probably



There ended was his quest, there ceas'd his care :  
Down he descended from his snow-soft chair,

But, all unwares, with his cold-kind embrace 20  
Unhous'd thy virgin soul from her fair bidding  
place.

## IV.

Yet art thou not inglorious in thy fate ;  
For so Apollo, with unweeting hand,  
Whilom did slay his dearly-loved mate,  
Young Hyacinth, born on Eurotas' strand, 25  
Young Hyacinth, the pride of Spartan land ;

to Sylvester, as Mr. Dunster also observes, *Du Bart.* 1621, p. 310, where the hail-stones are called "*ice-pearls*," and again p. 1096, "the bounding bals of *ice-pearl*." See also p. 240. "*Icy crysfall*."

Ver. 23. *For so Apollo, with unweeting hand,  
Whilom did slay his dearly-loved mate,*

*Young Hyacinth,*] From these lines one would suspect, although it does not immediately follow, that a boy was the subject of the Ode. The child is only called a *fair infant* in the edition 1673, where this piece first appeared, although it was written in 1625. So also in Tonson, 1705. Tickell's title is a *Fair Infant, a NEPHEW of his*, &c. This is adopted by Fenton. But in the last stanza the poet says expressly ;

"But thou, the mother of so sweet a child,  
Her false imagin'd loss cease to lament."

Yet, in the eighth stanza, the person lamented is alternately supposed to have been sent down to earth in the shape of two divinities, one of whom is styled a *just maid*, and the other a *sweet-smiling youth*. But the child was certainly a *niece*, a daughter of Milton's sister Philips, and probably her first child. WARTON.

Ver. 26. *Young Hyacinth,*] Observe the repetition as in *Lycidas*, ver. 9.

"For *Lycidas* is dead, dead ere his prime,  
"Young *Lycidas*, &c."

But then transform'd him to a purple flower :  
Alack, that so to change thee Winter had no  
power !

## V.

Yet can I not persuade me thou art dead,  
Or that thy corse corrupts in earth's dark womb,  
Or that thy beauties lie in wormy bed, 31  
Hid from the world in a low-delved tomb ;  
Could Heaven for pity thee so strictly doom ?

Oh no ! for something in thy face did shine  
Above mortality, that show'd thou was divine. 35

## VI.

Resolve me then, oh Soul most surely blest,  
(If so it be that thou these plaints dost hear ;)  
Tell me, bright Spirit, where'er thou hoverest,  
Whether above that high first-moving sphere,  
Or in the Elysian fields, (if such there were ;) 40

Ver. 29. See *Lycidas*, v. 166. WARTON.

Ver. 31. *Or that thy beauties lie in wormy bed,*] This fine periphrasis for *grave*, is from Shakspeare, *Midf. N. Dr.* A. iii. S. ult.

“ Already to their *wormy beds* are gone.” WARTON.

Ver. 38. *Tell me, bright Spirit, where'er thou hoverest,*  
*Whether above that high first-moving sphere, &c.*] These hypothetical questions are like those in *Lycidas*, “ Whether beyond, &c.” ver. 156. Originally from Virgil, *Georg.* i. 32. “ *Anne novum tardis sydus, &c.*” WARTON.

Ver. 40. ————— (*if such there were ;*)] He should have said *are*, if the rhyme had permitted. HURD.

Oh say me true, if thou wert mortal wight,  
And why from us so quickly thou didst take thy  
flight ?

## VII.

Wert thou some star which from the ruin'd roof  
Of shak'd Olympus by mischance didst fall ;  
Which careful Jove in Nature's true behoof 45  
Took up, and in fit place did reinstall ?  
Or did of late Earth's sons besiege the wall  
Of sheeny Heaven, and thou, some Goddess fled,  
Amongst us here below to hide thy nectar'd head ?

Ver. 44. *Of shak'd Olympus*] For *shaken*. So, in *Cymbeline*,  
A. ii. S. ii.

“ A fly, and constant knave, not to be *shak'd*.”

WARTON.

Again in *Tril. and Crossd.* A. i. S. iii.

—— “ O, when degree is *shak'd*.”

It appears indeed to have been an usual participle both before,  
and in, Milton's time. Thus in Archbishop Parker's *Transl. of*  
*the Psalms*, p. 169.

“ Even thou that hast fore *shak't* our land.”

And in the *Hist. of Sir Clyomon*, 1599, of a ship :

—— “ she was through storms fore *shak't*.”

And in Randolph's *Poems*, 1640 :

“ From her *shak'd* side the native engines flye.”

Again, in Herrick's *Hesperides*, 1648, p. 91, “ More *shak't*  
thy selfe, &c.”

Ver. 48. *Of sheeny Heaven*,] In Spenser's *Mother Hubbard's*  
*Tale*.

“ And beautifie the *sheenie* firmament.” WARTON.

Ver. 49. ————— *nectar'd head* ?] As in *Lycidas*,  
ver. 175.

“ With nectar pure his oozy locks he laves.” NEWTON.

## VIII.

Or wert thou that just Maid, who once before 50  
 Forsook the hated earth, O tell me sooth,  
 And cam'st again to visit us once more ?  
 Or wert thou that sweet-smiling youth ?  
 Or that crown'd matron sage white-robed Truth ?  
 Or any other of that heavenly brood 55  
 Let down in cloudy throne to do the world some  
 good ?

## IX.

Or wert thou of the golden-winged host,

Ver. 53. *Or wert thou that sweet-smiling youth ?*

*Or that crown'd matron sage white-robed Truth ?*

In the first of these verses, a dissyllable word is wanting, which probably fell out at the press. The late Mr. John Heskin, of Christ-Church, Oxford, who published an elegant edition of Bion and Moschus, proposed, in a periodical Miscellany which appeared about the year 1750, and with the utmost probability, to insert *Mercy*.

“ Or wert thou *Mercy*, that sweet-smiling youth ? ”

For, as he observed, *Mercy* is not only most aptly represented as a *sweet-smiling youth*, that is, of the age most susceptible of the tender passions, but *Mercy* is joined with *Justice* and *Truth* in the *Ode on the Nativity*, st. xv. Doctor Newton has omitted the name of the author of this conjecture, and gives the reasons for it as his own. WARTON.

Mr. Heskin's conjecture is perhaps supported by a passage in P. Fletcher's *Pisc. Eclogues*, 1633, p. 17.

“ To look more *sweet* ——

“ Then *Mercy self* can look with Pities eyes.”

In Sylvester we have “ milde-ey'd *Mercy*,” Du Bart. 1621, p. 302.

Ver. 57. *Or wert thou of the golden-winged host,*] Mr. Bowle here cites Spenser's *Hymne of beavenlie Beautie*.

Who, having clad thyself in human weed,  
 To earth from thy prefixed seat didst post,  
 And after short abode fly back with speed, 60  
 As if to show what creatures heaven doth breed ;  
     Thereby to set the hearts of men on fire  
 To scorn the fordid world, and unto heaven aspire?

## X.

But oh ! why didst thou not stay here below  
 To bless us with thy heaven-lov'd innocence, 65  
 To flake his wrath whom sin hath made our foe,  
 To turn swift-rushing black Perdition hence,  
 Or drive away the slaughtering Pestilence,

— “ Bright Cherubins

“ Which all with *golden wings* are over-dight.”

And Spenser's Heavenly Love has “ *golden wings*,” Tasso thus describes Gabriel's wings, *Ger. Lib.* c. i. st. xiv.

“ *Alì bianche vesti, ch' han d'or le cime,*”

An edging of gold. Fairfax translates the passage,

“ Of silver wings he took a shining payre,

“ Fringed with gold.”

See *Il Pens.* v. 52. WARTON.

Ver. 67. *To turn swift-rushing black Perdition hence,*

*Or drive away the slaughtering Pestilence,*] Among

the blessings, which the *heaven-lov'd* innocence of this child might have imparted, by remaining upon earth, the application to present circumstances, the supposition that she might have averted the pestilence now raging in the kingdom, is happily and beautifully conceived. On the whole, from a boy of seventeen, this Ode is an extraordinary effort of fancy, expression, and versification. Even in the conceits, which are many, we perceive strong and peculiar marks of genius. I think Milton has here given a very remarkable specimen of his ability to succeed in the Spenserian

To stand 'twixt us and our deserved smart?  
But thou canst best perform that office where  
thou art.

70

## XI.

Then thou, the Mother of so sweet a Child,  
Her false-imagin'd loss cease to lament,  
And wisely learn to curb thy sorrows wild;  
Think what a present thou to God hast sent,  
And render him with patience what he lent; 75  
This if thou do, he will an offspring give,  
That, till the world's last end, shall make thy  
name to live.

stanza. He moves with great ease and address amidst the embarrassment of a frequent return of rhyme. WARREN.

It must be observed, that the Spenserian stanza consists of nine lines; the stanzas in this Ode, of only seven; in which particular, as Mr. Bowle also observes, Milton imitates Lord Buckhurst, Baldwin, and other writers in the *Mirror for Magistrates*. The stanzas of Harrington, Daniel, and Fairfax, are octaves.

## ON TIME\*.

FLY, envious Time, till thou run out thy race;  
 Call on the lazy leaden-stepping hours,  
 Whose speed is but the heavy plummet's pace;  
 And glut thyself with what thy womb devours,  
 Which is no more than what is false and vain, 5  
 And merely mortal dross;  
 So little is our loss,  
 So little is thy gain!  
 For when as each thing bad thou hast entomb'd,  
 And last of all thy greedy self consum'd, 10  
 Then long Eternity shall greet our bliss  
 With an individual kiss;

\* In Milton's manuscript, written with his own hand, fol. 8, the title is, "On Time. *To be set on a clock-case.*"

Ver. 2. *Call on the lazy leaden-stepping hours, &c.*] Much in the manner of Shakspeare, *Hen. V.* A. iii. Chorus.

—— "the *cripple tardy-gaited* night,  
 "Who, like a foul and ugly witch, does *limp*  
 "So *tediously.*" BOWLE.

Ver. 12. ——— *individual*] Eternal, inseparable. As in *Par. Lost*, B. iv. 485.

—— "to have thee by my side,  
 "Henceforth an *individual* solace dear."

See also B. v. 610.

"United as one *individual* soul  
 "For ever happy."

And see note on *Ad Patr.* v. 66. WARTON.

So, in Holyday's *Marriages of the Arts*, 1618. A. ii. S. vi.

—— "Anacreon  
 "My *individuall* companion."

And Joy shall overtake us as a flood,  
 When every thing that is sincerely good  
 And perfectly divine, 15  
 With Truth, and Peace, and Love, shall ever shine  
 About the supreme throne  
 Of Him, to whose happy-making sight alone  
 When once our heavenly-guided soul shall clime;  
 Then, all this earthy grossness quit, 20  
 Attir'd with stars, we shall for ever sit,  
     Triumphing over Death, and Chance, and thee,  
     O Time.

Ver. 14. *When every thing that is sincerely good*] *Sincerely*, is purely, perfectly. As in *Comus*, v. 454.

“ So dear to heaven is faintly chastity,

“ That when a soul is found *sincerely* so, &c.”

WARTON.

Ver. 18. ——— *happy-making sight*] The plain English of *beatifick vision*. NEWTON.

Ver. 22. Milton could not help applying the most solemn and mysterious truths of religion on all subjects and occasions. He has here introduced the beatifick vision, and the investiture of the soul with a robe of stars, into an inscription on a clock-case. Perhaps something more moral, more plain and intelligible, would have been more proper. John Bunyan, if capable of rhyming, would have written such an inscription for a clock-case. The latter part of these lines may be thought wonderfully sublime: but it is in the cant of the times. The poet should be distinguished from the enthusiast. WARTON.

Compare Browne, *Brit. Poet.* B. i. S. 4. ed. 1616.

“ Her words, embalmed in so sweet a breath,

“ That made them *triumph both on Time and Death*.”

Yet still, I think, Milton is here no enthusiast: the triumph, which he mentions, will certainly be the triumph of every sincere Christian.



A T A

## SOLEMN MUSICK.

**B**LEST pair of Syrens, pledges of Heaven's joy,  
 Sphere-born harmonious sisters, Voice and  
 Verse,  
 Wed your divine sounds, and mix'd power employ  
 Dead things with inbreath'd sense able to pierce;  
 And to our high-rai'd phantasy present 5  
 That undisturbed song of pure concent,

Ver. 2. *Sphere-born harmonious sisters, Voice and Verse,*] So, says Mr. Bowle, Marino in his *Adone*, c. vii. st. i.

“Musica e Poesia son due sorelle.”

Jonson has amplified this idea, *Epigr.* cxxix. On E. Filmer's *Musical Work*, 1629.

“What charming peals are these? —

“They are the marriage-rites

“Of two the choicest pair of man's delights,

“Musick and Poësie:

“French Air and English Verse here wedded lie, &c.”

See Note, *L'Allegre*. v. 136. See also King James's *Furies*, in the *Invocation*, to which I am directed by Mr. Malone,

—— “Marrying so my heavenly verse

“Vnto the harpe's *accordes*.”

In that king's *Poeticall Exercises*, Edingb. 4to. No date. Pr. by Rob. Waldegrave. WARTON.

Ver. 6. *That undisturbed song of pure concent,*

*Aye sung before the sapphire-colour'd throne*

*To him that sits thereon,*] See Note on *Arc.* v. 61.

The *undisturbed Song of pure concent* is the diapason of the musick of the spheres, to which, in Plato's system, God himself listens.

Aye sung before the sapphire-colour'd throne  
To him that sits thereon,

And it is described by Plato in these words. "Ἐκ πασῶν δὲ  
ἰκνωδῶν ἡσων MIAN APMONIAN ΣΥΜΦΩΝΕΙΝ." *De Republ.* lib. x.  
p. 520. Lugd. 1590. And to this is Milton's allusion in the  
*Paradise Lost*, where the motion of the planets is described,  
B. v. 625.

"And in their motions harmony itself  
"So smooths her charming tones, that God's own ear  
"Listens delighted."

In the text, Plato's abstracted spherical harmony is ingrafted  
into the Song in the *Revelations*. WARTON.

Ibid. ———— *pure concert*,] It will now be perhaps un-  
necessary to remark, that *concert*, not *consent*, is the reading of  
the Cambridge manuscript. Hence Jonson, in a similar imagery,  
is to be corrected, in an *Epithalamium* on Mr. Weston, vol. vii. 2.

"When look'd the year at best  
"So like a feast?

"Or were affairs in tune,

"By all the spheres *concert*, so in the heat of June!"

And perhaps Shakspeare, *K. Henr. V.* A. i. S. ii.

"For government, though high, and low, and lower,  
"Put into parts, doth keep in one *consent*,  
"Congruing in a full and natural close,  
"Like musick."

Read *concert*. So in Lyly's *Mydas*, 1592, where Erato applauds  
Apollo's musick. A. iv. S. i. "O divine Apollo! O sweet *con-*  
*scent* [*concert*]!" And in Fairfax's *Tasso*, c. xviii. 19.

"Birdes, windes, and waters sing with sweet *concert*."

Not *consent*. As in the original.

"D'aure, d'acque, e d'augei dolce *concerto*."

*Consent* and *concerted* occur in the *Faerie Queene*, i. ii. 11. iii.  
xii. 5. And in other places of Spenser,



As once we did, till disproportion'd fin  
Jarr'd against Nature's chime, and with harsh din

*Broke the fair musick that all creatures made  
To their great Lord, whose love their motion sway'd  
In perfect diapason, whilst they stood  
In first obedience, and their state of good.*

*O, may we soon again renew that song,]* Perhaps there are no finer lines in Milton, less obscured by conceit, less embarrassed by affected expressions, and less weakened by pompous epithets. And, in this perspicuous and simple style, are conveyed some of the noblest ideas of a most sublime philosophy, heightened by metaphors and allusions suitable to the subject.

WARTON.

Ver. 18. *May rightly answer that melodious noise;]* Noise is, in a good sense, *musick*. So in *Pj.* xlvii. 5. "God is gone up with a *noisy noise*, and the Lord with the sound of the trumpet." *Noise* is sometimes literally synonymous for *musick*. As in Shakspeare, "Sneak's *noise*." And in Chapman's *All Fools*, 1605. Reed's *Old Pl.* vol. iv. 187.

———"You must get us musick too,  
"Call's in a cleanly *noise*."

Compare also our author, *Christ's Natv.* st. ix. v. 96.

"Divinely-warbled voice,  
"Answering the stringed *noise*."

And Spenser, *Faer. Qu.* i. xii. 39.

"During which time there was a heavenly *noise*."

See more instances in Reed's *Old Pl.* vol. v. 304. vi. 70. vii. 8. x. 277. And in Shakspeare, *Johnf. Steev.* vol. v. p. 489. seq. Perhaps the Lady does not speak quite contemptuously, although modestly, in *Comus*, v. 227. "Such *noise* as I can make." Caliban seems to mean, by the context, *musical sounds*, when he says the "Isle is full of *noises*." WARTON.

Ver. 19. ——— *till disproportion'd fin  
Jarr'd against Nature's chime, &c.]* So, in *Par. Lost*, B. xi. 55.

Broke the fair musick that all creatures made 21  
 To their great Lord, whose love their motion  
     fway'd  
 In perfect diapason, whilst they stood  
 In first obedience, and their state of good.

———" Sin, that first  
 " Distemper'd all things, &c."

*Nature's chime*, is from one of Jonson's *Epithalamions*, vol. vii. 2.

" It is the kindlie season of the time,  
 " The month of growth, which calls all creatures forth  
 " To do their offices in *Nature's chime*." WARTON.

But Milton, in this passage, seems also to allude to Gascoigne,  
*Poems*, ed. 1587, p. 296.

" A sweet consent of musicks sacred sound  
 " Doth raise our minds as rapt all vp on high ;  
 " But sweeter sounds of concord, peace, and loue,  
 " Are out of tune, and jarre in euerie stop."

In the same strain Sylvester, *Du Bart.* 1621, p. 201.

" The World's transform'd from what it was at first :  
 " For Adam's *sin* all creatures else accurt :  
 " Their *harmony* *disluned* by his *jar* :  
 " Yet all again *consent*, to make him war."

Milton's friend, Henry More, adopts the same imagery, " the *consent*, the *diapason*, the *jar*, &c." in his *Song of the Soul*, 1642, p. 15. Milton, who loved " the concord of sweet sounds," describes the disagreement of married persons as " a continual grating in *harsh tune* together, which may breed some *jar* and discord," *Prose-W.* i. 296.

Ver. 21. *Broke the fair musick*] To this original harmony Jonson alludes, *Sad Shepherd*, A. iii. S. ii.

———" giving to the world  
 " Again his *first* and *tuneful planetting*."

See Ode on the *Nativity*, ft. xii, xiii. WARTON.

O, may we soon again renew that song, 25  
And keep in tune with Heaven, till God ere long  
To his celestial comfort us unite,  
To live with him, and sing in endless morn of  
light !

AN

## EPI T A P H

ON THE

*MARCHIONESS OF WINCHESTER.*

THIS rich marble doth inter  
     The honour'd wife of Winchester,  
 A Viscount's daughter, an Earl's heir,  
 Besides what her virtues fair  
 Added to her noble birth, 5  
 More than she could own from earth.  
 Summers three times eight have one  
 She had told ; alas ! too soon,  
 After so short time of breath,  
 To house with darkness, and with death. 10  
 Yet had the number of her days  
 Been as complete as was her praise,

Ver. 4. In Howell's entertaining Letters, there is one to this lady, the Lady Jane Savage marchioness of Winchester, dated Mar. 15, 1626. He says, he assisted her in learning Spanish : and that Nature and the Graces exhausted all their treasure and skill, in " framing this exact model of female perfection." He adds, " I return you here the Sonnet your Grace pleased to send me lately, rendered into Spanish, and fitted from the same ayre it had in English both for cadence and feete, &c." Howell's *Letters*, vol. i. §. 4. *Let.* xiv. p. 180, ut suprà. I make this citation to justify and illustrate our author's panegyrick.

WARTON.

Nature and Fate had had no strife  
In giving limit to her life.

Her high birth, and her graces sweet,      15  
Quickly found a lover meet ;  
The virgin quire for her request  
The God that sits at marriage feast ;  
He at their invoking came,  
But with a scarce well-lighted flame ;      20

Ver. 15. *Her high birth, and her graces sweet,  
Quickly found a lover meet ;*] She was the wife of John marquis of Winchester, a conspicuous loyalist in the reign of king Charles the first, whose magnificent house or castle of Basing in Hampshire withstood an obstinate siege of two years against the rebels, and when taken was levelled to the ground, because in every window was flourished *Ayez Loyauté*. He died in 1674, and was buried in the church of Englefield in Berkshire ; where, on his monument, is an admirable epitaph in English verse written by Dryden, which I have often seen. It is remarkable, that both husband and wife should have severally received the honour of an epitaph from two such poets as Milton and Dryden. Nor should it be forgotten, that Jonson wrote a pathetick poem entitled *An Elegie on the Lady ANNE PAWLETT Marchioness of Winton*. UNDERW. vol. vii. 17. But Jane appears in the text of the poem, with the circumstance of her being the daughter of Lord Savage. See Note on v. 55. She therefore must have been our author's Marchioness. Compare Cartwright's *Poems*, p. 193. WARTON.

Ver. 19. *He at their invoking came,  
But with a scarce well-lighted flame ;*] Almost literally from his favourite poet Ovid, *Metam.* x. 4. Of Hymen.

“ Adfuit ille quidem ; sed nec solennia verba,  
“ Nec lætos vultus, nec felix attulit omen :  
“ Fax quoque quam tenuit, lacrymoso stridula fumo,  
“ Usque fuit, nullosque invenit motibus ignes.”

I find I have been preoccupied by Dr. Jortin in noting this parallel. WARTON.



And in his garland, as he stood,  
 Ye might discern a cypress bud.  
 Once had the early matrons run  
 To greet her of a lovely son,  
 And now with second hope she goes, 25  
 And calls Lucina to her throes ;  
 But, whether by mischance or blame,  
 Atropos for Lucina came ;  
 And with remorseless cruelty  
 Spoil'd at once both fruit and tree : 30  
 The hapless babe, before his birth,  
 Had burial, yet not laid in earth ;  
 And the languish'd mother's womb  
 Was not long a living tomb.

Ver. 22. *Ye might discern a cypress bud.*] An emblem of a funeral ; and it is called in Virgil "*feralis*," *Æn.* vi. 216, and in Horace "*funeris*," *Epod.* v. 18, and in Spenser "*the cypress funeral*," *Faer. Qu.* i. i. 8. NEWTON.

Ver. 31. *The hapless babe, before his birth, Had burial, &c.*] So, in *Rime di Luigi Groto*, 1601, p. 138. "Figlio morto nel ventre della madre, e poi trattone fuori.

" Doue giamai s' udl sì strana forte  
 " Che auanti il nascer suo si giunga a morte ?"

Ver. 33. *And the languish'd mother's womb Was not long a living tomb.*] As in Browne's *Brit. Pastorals*, B. ii. S. i. edit. 1616.

" Where neuer plow-share ript his *mother's wombe*  
 " To giue an aged seed a *living tombe*."

And in Sylvester's *Du Bart.* ed. 1621, p. 493, of the fifth,

" That, swilling, swallow'd Jonas in her *womb* ;  
 " A living corps, laid in a *living toomb*."

See also *ibid.* p. 363.

So have I seen some tender slip, 35  
 Sav'd with care from winter's nip,  
 The pride of her carnation train,  
 Pluck'd up by some unheedy swain,  
 Who only thought to crop the flower  
 New shot up from vernal shower ; 40  
 But the fair blossom hangs the head  
 Side-ways, as on a dying bed,  
 And those pearls of dew, she wears,  
 Prove to be presaging tears,  
 Which the sad morn had let fall 45  
 On her hastening funeral.

Gentle Lady, may thy grave  
 Peace and quiet ever have ;

Ver. 35. ——— *tender slip,*] In our author's *Animadv. Rem. Dep.* A gardener is to "cut his hedges, prune his trees, look to his *tender slips*, and pluck the weeds that hinder their growth." *Pr. W.* i. 95. WARTON.

Ver. 36. *Sav'd with care from winter's nip,*] Compare *Sansf. Agon.* v. 1576.

——— "the *first-born bloom* of spring,  
 "Nipt with the lagging rear of *winter's frost*."

Ver. 41. *But the fair blossom hangs the head &c.*] Mr. Bowle compares this and the five following verses, with what Antonio Bruni says of the rose, *Le Tre Gratie*, p. 221.

"Ma nata appena, o filli,  
 "Cade languisce e more :  
 "Le tenere rugiade,  
 "Ch' l' imperlano il seno,  
 "Son ne suo i funerali  
 "Le lagrime dolenti." WARTON.

Ver. 47. *Gentle Lady, may thy grave  
 Peace and quiet ever have ;*] So in the obsequies  
 of Fidele, in *Cymbeline*, A. iv. S. ii.

After this thy travel fore  
 Sweet rest feife thee evermore, 50  
 That, to give the world encrease,  
 Shorten'd haft thy own life's leafe.  
 Here, besides the forrowing  
 That thy noble house doth bring,  
 Here be tears of perfect moan 55  
 Wept for thee in Helicon ;  
 And some flowers, and some bays,  
 For thy herse, to strew the ways,  
 Sent thee from the banks of Came,  
 Devoted to thy virtuous name ; 60

" Quiet consummation have,  
 " And renowned be thy grave!" WARTON.

Ver. 55. *Here be tears*] See Notes on *Lycidas*, v. 14. The *tears* may here allude to other *Verfes* also on the occasion. See the next Note.

Ver. 59. *Sent thee from the banks of Came,*] Came is Milton's *Camus* regularly anglicised. "Next *Camus* reverend fire." *Lycid.* v. 103. "*Camus* remeare paludes." *El.* i. 89. "*Revifere Camum.*" *Ibid.* 11. I have been told, that there was a Cambridge-collection of verses on her death, among which Milton's elegiack ode first appeared. But I have never seen it, and I rather think this was not the case. At least we are sure, that Milton was now a student at Cambridge. Our marchioness was the daughter of Thomas lord viscount Savage, of Rock-Savage in Cheshire; and it is natural to suppose, that her family was well acquainted with the family of Lord Bridgewater, belonging to the same county, for whom Milton wrote the *Mask of Comus*. It is therefore not improbable, that Milton wrote this elegy, another poetical favour, in consequence of his acquaintance with the Egerton family. And afterwards we find some of that family intermarrying with this of the marquis of Winchester. *Dugd. Baron.* ii. 377. 445. The accomplished lady, here celebrated,

Whilst thou, bright Saint, high sitt'st in glory,  
 Next her, much like to thee in story,  
 That fair Syrian shepherdes,  
 Who, after years of barrenness,  
 The highly favour'd Joseph bore 65  
 To him that serv'd for her before,  
 And at her next birth, much like thee,  
 Through pangs fled to felicity,  
 Far within the bosom bright  
 Of blazing Majesty and Light: 70  
 There with thee, new welcome Saint,  
 Like fortunes may her soul acquaint,  
 With thee there clad in radiant sheen,  
 No Marchioness, but now a Queen. \*

died in child-bed of a second son in her twenty-third year, and was the mother of Charles the first duke of Bolton. Mr. Bowle remarks, that her death was celebrated by Sir John Beaumont, and sir W. Davenant. See Beaumont's *Poems*, 1629. p. 159. Davenant's *Works*. WARTON.

Ver. 63. Rachel. See *Gen.* xxix. 9. xxv. 18. WARTON.

\* There is a pleasing vein of lyric sweetness and ease in Milton's use of this metre, which is that of *L' Allegro* and *Il Penseroso*. He has used it with equal success in Comus's festive song, and the last speech of the Spirit, in *Comus*, 93, 922. From these specimens, we may justly wish that he had used it more frequently. Perhaps in Comus's Song it has a peculiar propriety: it has certainly a happy effect. WARTON.

## S O N G

ON

## MAY MORNING.

NOW the bright Morning-star, day's harbinger,  
Comes dancing from the east, and leads with  
her

Ver. 1. *Now the bright Morning-star, day's harbinger,*] So  
Shakspeare, *Midf. N. Dr.* A. iii. S. ult.

"And yonder shines *Aurora's harbinger.*" WARTON.

Ver. 2. *Comes dancing from the east, and leads with her*  
*The flowery May, &c.*] So Spenfer, in *Astrophel*,  
ft. iv.

"As sommers lark that with her song doth greet

"*The dancing day, forth coming from the east.*"

And in the *Faerie Queene*, i. v. 2.

"At length the golden *oriental gate*

"Of greatest heaven gan to open faire ;

"And Phebus, fresh as bridegroom to his mate,

"*Came dancing forth, shaking his dewy haire.*"

And Peele, *David and Bethsabe*, edit. 1599.

"As when the sun, attir'd in glittring robe,

"*Comes dancing from his oriental gate, &c.*"

And Niccols, in his poem *The Cuckoo*, 1607. Of the east.

"Through which the daies bright king *came dancing out.*"

And in the context he calls the cock, "*Daies harbinger.*" And  
G. Fletcher, as Mr. Bowle observes, in *Christ's Viſit.* C. i. 82.

"A starie *comes dancing up the orient.*" WARTON.

I muſt add a beautiful paſſage from P. Fletcher's *Locuſts*, 1627,  
p. 96.

The flowery May, who from her green lap throws  
The yellow cowslip and the pale primrose.

—————“ The lovely Spring  
“ Comes dauncing on ; the *primrose* strewes her way,  
“ And fatten violet”——

Ver. 3. *The flowery May, who from her green lap throws  
The yellow cowslip &c.*] So Niccols, in the description just cited, of May.

“ And from her *fruitful lap* eche day she *throw*  
“ The choicest flowres.”

Beside the instance brought by Doctor Newton from *K. Richard the Second*, we have in the same play, A. iii. S. iii.

“ The *fresh green lap* of fair king Richard’s land.”

As in *Lycidas*, v. 138.

“ On whose *fresh lap* the swart-star sparsely looks.”

So also R. Greene, of *Aurora*, as cited in *England’s Parnassus*, 1600, p. 415.

“ And sprinkling from the folding of her *lap*  
“ White lillies, roses, and sweet violets.”

Mr. Bowle adds these illustrations, Spenser, *Faer. Qu.* ii. vi. 15. Of flowers.

—————“ Nature them forth *throw*  
“ Out of her *fruitfull lap*.”

Again, *ibid.* vii. vii. 34.

“ Then came faire May, the fayrest mayde on ground,  
“ Deckt all with dainties of her seasons pryde,  
“ And *throwing* flowres out of her *lap* around.”

WARTON.

Ver. 4. ————— *the pale primrose.*] In the *Winter’s Tale*, A. iv. S. v.

—————“ *Pale primroses*,  
“ That die unmarried.”

Again, in *Cymbeline*, A. iv. S. ii.

“ The flower that’s like thy face, *pale-primrose.*”

WARTON.

Hail, bounteous May, that dost inspire  
 Mirth, and youth, and warm desire;  
 Woods and groves are of thy dressing,  
 Hill, and dale, doth boast thy blessing.  
 Thus we salute thee with our early song,  
 And welcome thee, and wish thee long.\*

Whence perhaps Crashaw, with remarkable elegance, *Poems*,  
 p. 87, Paris edit. 1652.

“ The dew no more will weep

“ The *primroses* pale cheek to deck.”

Ver. 10. *And welcome thee,*] So Chaucer, *Knights Tale*,  
 v. 1511. edit. Tyrwhitt.

“ O *Maye*, with all thy floures and thy *grene*,

“ Right welcome be thou fair freshe *May*.”

Compare v. 3. Carew also, in his description of the *Spring*,  
 thus welcomes May :

“ The *valleys*, *hills*, and *woods*, in rich array,

“ *Welcome* the coming of the long’d-for *May*.”

\* This beautiful little Song presents an eminent proof of Milton’s attention to the effect of metre, in that admirable *change of numbers*, with which he describes *the appearance* of the May Morning, and salutes her *after she has appeared*; as different as the *subject* is, and produced by the transition from Iambicks to Trochaicks.

So, in *L’Allegro*, he banishes Melancholy in Iambicks, but invites Euphrosyne and her attendants in Trochaicks.

## Original Various Readings of the Ode at a Solemn Musick.

There are three draughts, or copies, of this Song: all in Milton's own hand-writing. There occur some remarkable expressions in these various readings which Doctor Newton and Mr. Warton have not noticed.

Ver. 3. *Mixe your chiefe words,* and happiest sounds employ,  
Dead things with inbreath'd sense able to pierce;  
*And as your equal raptures, temper'd sweet,*  
*In high mysterious spousall meet;*  
*Snatch us from earth awhile,*  
*Us of ourselves and native woes beguile:*  
And to our high-rays'd phantasie present  
That undisturbed song &c.

Here, in the first draught, it is "And *whilst* your equal raptures;" in the second, *whilst* is erased, and *as* written over it. In the second draught also, the next line was

In high mysterious *bolie* spousall meet;  
but *bolie* is expunged, and *happie* supplied in the margin: and, in the last of these original lines, "*native woes*" was originally "*home-bred woes*."

Ver. 10. Where the bright Seraphim in *tripled* row.

Ver. 12. And *Cherubim*, *sweet-winged squires*,—

Then called *Heaven's henchmen*, which means the same; *henfman*, or *benchman*, signifying a page of honour. See Minshew, and also *Mult. N. Dr.* A. ii. S. ii.

"I do but beg a little changeling boy

"To be my *henchman*:"

The Queen of Fairies is the speaker, Milton's curious expressions are in the first draught.

Ver. 14. With those just Spirits that wear *the blooming* palms,  
Hymnes devout and *sacred* psalmes  
Singing everlastingly;  
*While all the starry rounds and arches blue*  
*Resound and echo Hallelu;*  
That we on earth, &c.



### ORIGINAL VARIOUS READINGS.

- Ver. 18. May rightly answere that melodious noise,  
By leaving out those harsh ill sounding jarres  
Of clamorous sin that all our musick marres :  
And in our lives and in our song  
May keepe in tune with Heaven, &c.

In the second draught he describes “ the *harsh discords*” of sin by a technical term in musick :

- By leaving out those harsh CHROMATICK jarres  
Of sin that all our musick marres.

- Ver. 19. As once we *could*, &c.

- Ver. 28. To live and sing with him in endlesse morne of  
light.

MISCELLANIES.

F 2





## MISCELLANIES.

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ANNO ÆTATIS XIX.

*At a VACATION EXERCISE in the COLLEGE, part Latin, part English. The Latin speeches ended, the English thus began.\**

**H**AIL, native Language, that by sinews weak  
Didst move my first endeavouring tongue  
to speak,  
And mad'st imperfect words with childish trips,  
Half unpronounc'd, slide through my infant-lips,  
Driving dumb Silence from the portal door,     5  
Where he had mutely sat two years before :  
Here I salute thee, and thy pardon ask,  
That now I use thee in my latter task :  
Small loss it is that thence can come unto thee,  
I know my tongue but little grace can do thee :

\* Written 1627. It is hard to say why they did not first appear in edition 1645. They were first added, but misplaced, in edit. 1673. See table of *Errata* to that edition. WARTON.

Ver. 5. ——— *dumb Silence*] So, in *Il Pens.* v. 55. "The mute Silence." Sylvester has "*dumb silence*," Du Bart. edit. 1621. p. 13.

Thou need'st not be ambitious to be first, 11  
 Believe me I have thither pack'd the worst :  
 And, if it happen as I did forecast,  
 The daintiest dishes shall be serv'd up last.  
 I pray thee then deny me not thy aid 15  
 For this same small neglect that I have made :  
 But haste thee straight to do me once a pleasure,  
 And from thy wardrobe bring thy chiefest trea-  
 sure,

Ver. 18. *And from thy wardrobe bring thy choicest treasure,  
 Not those new-fangled toys, and trimming flight  
 Which takes our late fantasticks with delight ;*] This  
 is an address to his native language. And perhaps he here alludes  
 to Lilly's *Euphues*, a book full of affected phraseology, which  
 pretended to reform or refine the English language ; and whose  
 effects, although it was published some years before, still re-  
 mained. The ladies and the courtiers were all instructed in this  
 new style ; and it was esteemed a mark of ignorance or unpolite-  
 ness not to understand *Euphuism*. He proceeds,

“ But cull those richest robes and gay'st attire,  
 “ Which deepest spirits, and choicest wits desire.”

From a youth of nineteen, these are striking expressions of a  
 consciousness of superior genius, and of an ambition to rise above  
 the level of the fashionable rhymers. At so early an age, Mil-  
 ton began to conceive a contempt for the poetry in vogue ; and  
 this he seems to have retained to the last. In the *Treatise on  
 Education*, recommending to his pupils the study of good critics,  
 he adds, “ This would make them soon perceive what despicable  
 creatures our common rimers and play-writers be : and shew what  
 religious, what glorious and magnificent use might be made of  
 poetry.” p. 110. edit. 1673. Milton's own writings are the  
 most illustrious proof of this. For he was, as Dante says of  
 Homer, *Infern.* c. iv. 93.

————— “ E la bella schola  
 “ Di quel signor dell' altissimo Canto,” WARTON.

Not those new-fangled toys, and trimming flight  
Which takes our late fantasticks with delight; 20

Nashe, in his "Strange Newes, of the intercepting certaine Letters, and a conuoy of Verbes, as they were going priuillie to victuall the Low Countries," 1592, gives us several specimens of *new-fangled toys*, and seems to include Gabriel Harvey, Greene, and Tarlton, as well as Lily, under the description of *late fantasticks*. Some of these *toys* are not a little curious; such as "frenized furies, Dauids sweetnes olimpique, energetically persuasions, &c." which last phrase, by the way, I recommend to the philosophers of the new school!—Nashe adds, "Nor do I altogether scum off all these as the *new-ingered* some of the English &c." Again, "*Euphues* I readd when I was a little ape in Cambridge, and then I thought it was *Ipse ille*; it may be excellent good still for ought I know, for I lookt not on it this ten yeare."

Habington, who published his *Castara* in 1634, has the following phrase:

"*New toys for a fantastique mind.*"

Ver. 19. *Not those new-fangled toys,*] Dressed anew, fantastically decorated, newly invented. Shakspeare, *Love's Lab. Lost*, A. i. S. i.

"At Christmas I no more desire a rose,

"Than with a snow in May's *new-fangled* shows."

Where Theobald, instead of *shows* proposes absurdly to read *earth*, because, says he, "the *flowers* are not *new-fangled*, but the *earth* by their profusion and variety." By these shows the poet means *May-games*, at which a snow would be very unwelcome, and unexpected. Somewhere in B. and Fletcher, "*new-fangled work*" occurs: where the commentators, not understanding what they reject, would read "*new-spangled*." In our church-canons, dated 1603, *Newfangelnesse* is used for innovation in dress and doctrine, §. 74. See Spenser, who explains the word. *Fær. Qu.* i. iv. 25.

"Full of vaine follies and *new-fangelnesse*."

But cull those richest robes, and gay't attire,  
 Which deepest spirits and choicest wits desire :  
 I have some naked thoughts that rove about,  
 And loudly knock to have their passage out ;  
 And, weary of their place, do only stay,      25  
 Till thou hast deck'd them in thy best array ;  
 That so they may, without suspect or fears,  
 Fly swiftly to this fair assembly's cars ;  
 Yet I had rather, if I were to chuse,  
 Thy service in some graver subject use,      30  
 Such as may make thee search thy coffers round,  
 Before thou clothe my fancy in fit found :  
 Such where the deep transported mind may soar  
 Above the wheeling poles, and at Heaven's door

See also Prefaces to *Comm. Pr. Of Cerem.* A. D. 1549. Our author uses and explains the word in his *Prelatical Episcopacy*, "To controul and *new-fangle* the Scripture." *Pr. W.* i. 37. In Ulpian Fullwill's interlude, *Like wit to like*, "Nichol *New-fangle* is the *Vice*." WARTON.

In the *Cobler's Prophecie*, 1594, "*Niceness*" is Venus's *maide*, and "*Newfangle*" her *man*. I must observe also that, in the contents of I *Tim.* vi. in the old editions of the Bible, a direction is given to "have no fellowship with *new-fangled* teachers."

Ver. 29. *Yet I had rather, if I were to chuse,*

*Thy service in some greater subject use, &c.*] It appears, by this address of Milton to his native language, that even in these green years he had the ambition to think of writing an epick poem ; and it is worth the curious reader's attention to observe how much the *Paradise Lost* corresponds in its circumstances to the prophetick wish he now formed. THYER.

Here are strong indications of a young mind anticipating the subject of the *Paradise Lost*, if we substitute christian for pagan ideas. He was now deep in the Greek poets. WARTON.

Look in, and see each blifsful Deity 35  
How he before the thunderous throne doth lie,  
Listening to what unshorn Apollo fings  
To the touch of golden wires, while Hebe brings  
Immortal nectar to her kingly fire :  
Then passing through the spheres of watchful fire,

Ver. 36. ——— *the thunderous throne*] It has been proposed by Jortin to read “ the *Thunderer's* throne.” *Thunderous*, indeed, might be an error of the press. But *thunderous* is more in Milton's manner, and conveys a new and a stronger image. Besides, the word is used in *Par. Lost*, B. x. 702.

“ Nature and ether black with *thunderous* clouds.”

*Thunderous* is from *Thunder*, as *Slumbrous* from *Slumber*, *Par. Lost*, B. iv. 615. *Wonderous*, from *Wonder*, is obvious. WARTON.

Milton adopted this word from Sylvester, as Mr. Dunster also observes, *Du Bart.* 1621, p. 420. “ Rushing with *thundrous* roar.”

Ver. 37. ——— unshorn *Apollo*] An epithet by which he is distinguished in the Greek and Latin poets. Pindar, *Pyth. Od.* iii. 26. ΑΚΕΡΣΕΚΟΜΑ Φαίδω. Hor. *Od.* I. xxi. 2.

“ *Intonsum* pueri dicite Cynthium.” NEWTON.

Ver. 40. *Then passing through the spheres of watchful fire, &c.*] This is a sublime mode of describing the study of natural philosophy. In another college-exercise, perhaps written about the same time, the same thoughts appear. “ Nec dubitatis, auditores, etiam in cœlos volare, ibique illa multiformia nubium spectra, niviumque coacervatam vim, contemmini—Grandinisque exinde loculos inspicite, et armamenta fulminum perferute-mini.” *Pr. W.* ii. 591. But they are in Sylvester's *Du Bartas*, p. 133. edit. 1621. He supposes that the soul, while imprisoned in the body, often springs aloft into the airy regions,

—— “ And there she learns to knowe

“ 'Th' originals of winde, and hail, and snowe ;

“ Of lightning, thunder, blazing-stars, and storms,

“ Of rain and ice, and strange-exhaled forms :



And misty regions of wide air next under, 41  
 And hills of snow, and lofts of piled thunder,  
 May tell at length how green-ey'd Neptune raves,  
 In Heaven's defiance mustering all his waves ;

“ By th' aire's steep stairs she boldly climbs aloft

“ To the world's chamber's : heaven she visits oft, &c.”

See also Sylvester's *Job*, *ibid.* p. 944. I have elsewhere observed, that Milton might here have had an eye on a similar passage in Sir David Lyndsfay's *Dreme*.

Compare Brewer's *Lingua*, 1607. Reed's *Old Pl.* vol. v. 162. Mendacio says, having scaled the heavens,

— “ in the province of the meteors,

“ I saw the cloudy shapes of hail and rain,

“ Garners of snow, and crystals full of dew, &c.”

WARTON.

Drunmond, in his *River of Forth Feasting*, compliments the proficiency of James I, in the study of natural philosophy, in similar terms :

“ Thou fought'st to know this all's eternal source,

“ Of ever-turning heavens the restless course ;

“ Their fixed lamps, &c.”

But there is a more striking passage in Sylvester, which Mr. Dunster also notices, to be introduced, *Du Bart.* 1621, p. 282.

“ Cellars of winde, and *sloops* of sulph'ry thunder,

“ Where stormy tempests have their vgly birth.”

And see *ibid.* p. 77. “ Heav'n's azure loft.”

Ver. 40. ————— *watchful fire*,] See *Ode Chr. Nativ.* v. 21.

“ And all the spangled host keep *watch* in order bright.”

HURD.

We have “*vigil flamma*,” in Ovid, *Triß.* iii. v. 4. And “*vigiles flammæ*,” *Art. Am.* iii. 463. WARTON.

Ver. 43. ————— *green-ey'd Neptune*] Virgil, *Georg.* iv. Of Proteus.

“ Ardentibus oculis intersit *lumine glauco*.” WARTON.

Then sing of secret things that came to pass 45  
 When beldam Nature in her cradle was ;  
 And last of kings, and queens, and heroes old,  
 Such as the wise Demodocus once told  
 In solemn songs at king Alcinous' feast,  
 While sad Ulysses' foul, and all the rest, 50  
 Are held, with his melodious harmony,  
 In willing chains and sweet captivity.  
 But fie, my wandering Muse, how thou dost  
 stray !

Expectance calls thee now another way ;  
 Thou know'st it must be now thy only bent 55  
 To keep in compass of thy predicament :  
 Then quick about thy purpos'd business come,  
 That to the next I may resign my room.

Ver. 48. *Such as the wise Demodocus once told*] He now little thought that Homer's beautiful couplet of the fate of Demodocus could, in a few years, with so much propriety be applied to himself. He was but too conscious of his resemblance to some other Greek bards of antiquity, when he wrote the *Paradise Lost*. See B. iii. 33. seq. WARTON.

Ver. 52. *In willing chains and sweet captivity.*] A line, as Mr. Bowle observes, resembling one in Tasso, *Gier. Lib. c. vi. st. 84.*

“ Giogo di servitu dolce e leggiero.” WARTON.

I may add a line from Sylvester's *Du Bartas*, edit. 1621, p. 997.

“ The willing chains of my captivity.”

See also P. Fletcher's *Purp. Iss. c. v. st. 53.*

“ With pleasing chain enthralled —”

*Then Ens is represented as father of the Predicaments  
his two sons, whereof the eldest stood for Substance  
with his canons, which Ens, thus speaking, explains.*

GOOD luck befriend thee, Son; for, at thy  
birth,  
The faery ladies danc'd upon the hearth ;      60

Ver. 59. *Good luck befriend thee, Son ; &c.*] Here the metaphysical or logical *Ens* is introduced as a person, and addressing his eldest son *Substance*. Afterwards the logical *Quantity*, *Quality*, and *Relation*, are personified, and speak. This affectation will appear more excusable in Milton, if we recollect, that every thing, in the masks of this age, appeared in a bodily shape. *Airy Nothing* had not only a "*local habitation and a name*," but a visible figure. It is extraordinary, that the pedantry of king James the first should not have been gratified with the system of logick represented in a mask, at some of his academick receptions. The *Predicaments* alone would have furnished a considerable band of *Dramatis Personæ*. The long and hoary beard of father *Ens* might have been made to exceed any thing that ever appeared on the stage. James was once entertained at Oxford, in 1618, with a play called the *Marriage of the Arts*. WARTON.

Ibid. ————— *for, at thy birth,*

*The faery ladies danc'd upon the hearth ;*] This is the first and last time that the system of the Fairies was ever introduced to illustrate the doctrine of Aristotle's ten categories. It may be remarked, that they both were in fashion, and both exploded, at the same time. WARTON.

Ver. 60. ————— *danc'd upon the hearth ;*] I fear too much has been said of domestick fairies in *L'Allegro*, v. 103. Yet I cannot miss an opportunity of adding a few words on the subject, which may tend to illustrate Shakspeare through Milton. It is not yet satisfactorily decided, what Shakspeare means by calling Mab the *Fairies' Midwife*. *Rom. Jul. A. i. S. iv.*

Thy drowsy nurse hath sworn she did them spie  
Come tripping to the room where thou didst lie,

Doctor Warburton would read the *Fancy's Midwife*: for, he argues, it cannot be understood that she performed the office of *midwife* to the fairies. Mr. Steevens, much more plausibly, supposes her to be here called the *Færus' Midwife*, because it was her "department to deliver the fancies of sleeping men of their dreams." But I apprehend, and with no violence of interpretation, that the poet means *The Midwife among the Fairies*, because it was her peculiar employment to steal the new-born babe in the night, and to leave another in its place. The poet here uses her *general* appellation and character, which yet has so far a proper reference to the present train of fiction, as that her illusions were practised on persons in bed or asleep; for she not only haunted women in childbed, but was likewise the incubus or night-mare. Shakspeare, by employing her here, alludes at large to her midnight pranks performed on sleepers: but denominates her from that most notorious one, of her personating the drowsy midwife who was insensibly carried away into some distant water, and substituting a new birth in the bed or cradle. It would clear the appellation to read, under the sense assigned, *The Fairie Midwife*. The poet avails himself of Mab's appropriate province in giving her this new nocturnal agency. WARTON.

Ver. 62. *Come tripping to the room &c.*] So barren, unpoetical, and abstracted a subject, could not have been adorned with finer touches of fancy. See also, v. 69.

"A Sibyl old, &c."

And in this illustration there is great elegance, v. 83.

"To find a foe, &c."

The address of *Ens* is a very ingenious enigma on *Substance*.

WARTON.

*Came tripping to the room, &c.* is an allusion to the superstition, noticed by Shakspeare, *Hen. IV.* P. i. A. i. S. i.

—————"O, that it could be prov'd,  
"That some *night-tripping fairy* had exchang'd  
"In cradle-cloths our children where they lay, &c."

And, sweetly fingering round about thy bed,  
 Strew all their blessings on thy sleeping head.  
 She heard them give thee this, that thou shouldst  
 still

65

From eyes of mortals walk invisible :  
 Yet there is something that doth force my fear ;  
 For once it was my dismal hap to hear  
 A Sibyl old, bow-bent with crooked age,  
 That far events full wisely could presage, 70  
 And, in time's long and dark prospective glass,  
 Foresaw what future days should bring to pass ;  
 " Your son," said she, (" nor can you it prevent)  
 " Shall subject be to many an Accident.  
 " O'er all his brethren he shall reign as king, 75  
 " Yet every one shall make him underling ;  
 " And those, that cannot live from him afunder,  
 " Ungratefully shall strive to keep him under ;  
 " In worth and excellence he shall out-go them,  
 " Yet, being above them, he shall be below  
 " them ;

80

Ver. 74. *Shall subject be to many an Accident.*] A pun on the logical *Accidens*. WARTON.

Ver. 75. *O'er all his brethren he shall reign as king,*] The Predicaments are his brethren : of or to which he is the *Subjectum*, although first in excellence and order.

*Ungratefully shall strive to keep him under ;* They cannot exist, but as inherent in *Substance*.

*From others he shall stand in need of nothing.* He is still *Substance*, with, or without, *Accident*.

*Yet on his brothers shall depend for clothing.* By whom he is clothed, superinduced, modified, &c. But he is still the same.

WARTON.

" From others he shall stand in need of nothing,  
 " Yet on his brothers shall depend for clothing.  
 " To find a foe it shall not be his hap,  
 " And Peace shall lull him in her flowery lap;  
 " Yet shall he live in strife, and at his door 85  
 " Devouring War shall never cease to roar;  
 " Yea, it shall be his natural property  
 " To harbour those that are at enmity.  
 " What power, what force, what mighty spell,  
     " if not  
 " Your learned hands, can loose this Gordian  
     " knot?" 90

Ver. 83. *Substantia substantiæ nova contrariatur*, is a school-maxim. WARTON.

Ver. 84. *And Peace shall lull him in her flowery lap;*] So in Harrington's *Aristo*, c. xlv. 1.

" Who long were lul'd on high in Fortune's lap."

And in William Smith's *Chloris*, 1596.

" Whom Fortune never dandled in her lap."

And in Spenser's *Tears of the Muses*, *Terpsich.* st. i.

" Whofo hath in the lap of soft delight

" Been long time lul'd."

We have the *flowery lap* of some irriguous valley," *Par. Lost*, B. iv. 254. WARTON.

See also *Mir. for Magistrates*, 1610, p. 327.

" Whilst Fortune false doth lull them in her lap."

And in *Certaine Selected Odes of Horace* by John Ashmore, 4to. 1621, p. 17.

" In Fortune's lap, who then, but I,

" By Venus lul'd-asleep did lie?"

Ver. 88. *To harbour those that are at enmity.*] His *Accidents*.  
WARTON.

*The next Quantity and Quality spake in prose ; then  
Relation was called by his name.*

RIVERS, arise ; whether thou be the son  
Of utmost Tweed, or Oose, or gulphy Dun,  
Or Trent, who, like some Earth-born giant,  
spreads  
His thirty arms along the indented meads ;

Ver. 91. *Rivers, arise ; &c.* ]Milton is supposed, in the invocation and assemblage of these rivers, to have had an eye on Spenser's Episode of the Nuptials of Thames and Medway, *Facr. Qu.* iv. xi. I rather think he consulted Drayton's *Polyolbion*. It is hard to say, in what sense, or in what manner, this introduction of the rivers was to be applied to the subject. WARTON.

Ver. 93. *Or Trent, who like some Earth-born giant spreads  
His thirty arms along the indented meads ;* ] It is said that there were thirty forts of fish in this river, and thirty religious houses on its banks. See Drayton, *Polyolb.* S. xii. vol. iii. p. 906. Drayton adds, that it was foretold by a wifard,

“ And thirty several streames, from many a fundry way,  
“ Unto her greatnes shall their watry tribute pay.”

These traditions, on which Milton has raised a noble image, are a rebus on the name *Trent*. WARTON.

Ver. 94. ————— indented meads ;] *Indent*, in this sense and context, is in Sylvester's *Du Bartas*, D. iii. W. i.

“ Our silver Medway, which doth deepe *indent*  
“ The flowerie meadowes of my native Kent.”

And Drayton speaks of “ creeks *indenting* the land,” *Polyolb.* S. i. WARTON.

See also *Du Bart.* ed. supr. p. 775.

————— “ There silver torrents rush,  
“ *Indenting meads* and pastures, as they pass ?”

Or fullen Mole, that runneth underneath ; 95  
 Or Severn swift, guilty of maiden's death ;  
 Or rocky Avon, or of fedgy Lee,  
 Or coaly Tine, or ancient hallow'd Dee ;  
 Or Humber loud, that keeps the Scythian's name ;  
 Or Medway smooth, or royal-tower'd Thame. 100

[ *The rest was prose.* ]

Ver. 95. *Or fullen Mole that runneth underneath ;* ] At Mickleham near Darking in Surrey, the river Mole during the summer, except in heavy rains, sinks through its sandy bed into a subterraneous and invisible channel. In winter it constantly keeps its current. This river is brought into one of our author's religious disputes. " To make the word *Gift*, like the river *Mole* in Surrey, to run under the bottom of a long line, and so to start up and to govern the word *presbytery*, &c." *Pr. W.* vol. i. 92.

WARTON.

Ver. 96. *Or Severn swift, guilty of maiden's death ;* ] The maiden is Sabrina. See *Comus*, v. 827. WARTON.

Ver. 98. ———— *ancient hallow'd Dee ;* ] In Apollonius Rhodius we have *φάσθαι συμφίλιας* 'IEPON *πίον*. *Argon.* iv. 134. And in Theocritus, *Αἰίδα*; 'IEPON *ιδῶς*. *Idyl.* i. 69. See also " *Divine Alpheus*," in *Arcades*, v. 30. Other proofs might be added. But Milton is not classical here. Dee's divinity was Druidical. From the same superstition, some rivers in Wales are still held to have the gift or virtue of prophecy. Gyraldus Cambrensis, who writes in 1188, is the first who mentions Dee's sanctity, and from the popular traditions. See Note on *Lycidas*, ver. 55. WARTON.

Randolph, in his *Poems*, notices also " the *holy Dee*," edit. 1640, p. 48.

Ver. 99. *Or Humber loud, that keeps the Scythian's name ;* ] Humber, a Scythian king, landed in Britain three hundred years before the Roman invasion, and was drowned in this river by Loecrine, after conquering king Albanaet. See Drayton, *Polysh.*



S. viii. vol. ii. p. 796. Drayton has made a most beautiful use of this tradition in his *Elegy*, "Upon three sons of the Lord Sheffield drowned in Humber," *Elegies*, vol. iv. p. 1244.

"O cruell Humber, guiltie of their gore!  
 "I now believe, more than I did before,  
 "The British story whence thy name begun,  
 "Of kingly Humber, an invading Hun,  
 "By thee deuoured: for 'tis likely thou  
 "With blood wert christen'd, blood-thirsty, till now  
 "The Ouse and Done." WARTON.

Ver. 100. Or *Medway smooth, or royal-tower'd Thame.*] The smoothness of the Medway is characterised in Spenser's *Mourning Muse of Thestylis*.

"The Medwaies siluer streames,  
 "That wont so still to glide,  
 "Were troubled now and wroth."

The royal towers of Thames imply Windsor castle, familiar to Milton's view, and to which I have already remarked his allusions.

WARTON.

AN

## EPITAPH

ON THE

ADMIRABLE DRAMATICK POET

W. SHAKSPEARE \*.

WHAT needs my Shakspeare, for his honour'd  
bones,  
The labour of an age in piled stones ?

\* This is but an ordinary poem to come from Milton, on such a subject. But he did not yet know his own strength, or was content to dissemble it, out of deference to the false taste of his time. The conceit, of Shakspeare's *lying Sepulcher'd in a tomb of his own making*, is in Waller's manner, not his own. But he made Shakspeare amends in his *L'Allegro*, v. 133. HURD.

Birch, and from him doctor Newton, asserts, that this copy of verses was written in the twenty-second year of Milton's age, and printed with the Poems of Shakspeare at London in 1640. It first appeared among other recommendatory verses, prefixed to the folio edition of Shakspeare's plays in 1632. But without Milton's name or initials. This therefore is the first of Milton's pieces that was published.

It was with great difficulty and reluctance, that Milton first appeared as an author. He could not be prevailed upon to put his name to *Comus*, his first performance of any length that was printed, notwithstanding the singular approbation with which it had been previously received in a long and extensive course of private circulation. *Lycidas*, in the Cambridge collection, is only subscribed with his initial. Most of the other contributors have left their names at full length.

We have here restored the title from the second folio of Shakspeare. WARTON.

This Epitaph is dated 1630, in Milton's own edition of his poems in 1673.



Or that his hallow'd reliques should be hid  
 Under a star-ypointing pyramid ?  
 Dear son of memory, great heir of fame,                   5  
 What need'st thou such weak witnesses of thy name ?  
 Thou, in our wonder and astonishment,  
 Hast built thyself a live-long monument.  
 For whilst, to the shame of slow-endeavouring art,  
 Thy easy numbers flow ; and that each heart   10  
 Hath, from the leaves of thy unvalued book,  
 Those Delphick lines with deep impression took ;  
 Then thou, our fancy of itself bereaving,  
 Dost make us marble with too much conceiving ;  
 A 'd, so sepulcher'd, in such pomp dost lie,   15  
 That kings, for such a tomb, would wish to die \*.

Ver. 5. *Dear son of memory,*] He honours his favourite Shakspeare with the same relation as the Muses themselves. For the Muses are called by the old poets "*the daughters of memory*." See Hesiod, *Theog.* v. 53. NEWTON.

Ver. 8. ————— *a live-long monument.*] It is *lasting* in the folio Shakspeare, and the edition of these Poems, 1645. So in Tonson, 1695, and 1765. And in Tickell, and Fenton. Milton altered it to *livelong*, edit. 1673. WARTON.

Ver. 11. ————— *the leaves of thy unvalued book,*] "*Thy invaluable book.*" So, in *The Weakest goeth to the Wall*, 1600,

"Are not our vows already registerd

"Vpon the *unvalued* sepulchre of Christ ?"

And, in Shakspeare, *Rich. III.* A. i. S. iv.

"Inestimable stones, *unvalued* jewels."

Ver. 15. *And, so sepulcher'd,*] Accented on the second syllable, as in Shakspeare, *Rape of Lucrece* ;

"May likewise be *sepulcher'd* in thy shade." MALONE.

\* Mr. F. Townsend has observed, that Milton appears to have been no stranger to an epitaph on the tomb of Sir Thomas Stanley

knt. second son of Edward Earl of Derby ; which was remaining on the north-side of the chancel of the church of Tong, in the county of Salop, in 1663, when Sir William Dugdale made the last visitation of that county ; and which Sir William, in a marginal note, says, was written by Shakspeare. This epitaph, which Mr. Townsend has inserted, from C. 35. fol. 20. in the College of Arms, as a note to Rowe's *Life of Shakspeare*, is here subjoined in consequence of his ingenious remark :

- “ Aske who lies here, but do not weepe ;
- “ He is not dead, he doth but sleepe :
- “ This stony register is for his bones,
- “ His fame is more perpetuall than these stones ;
- “ And his own goodnesse, with himself being gone,
- “ Shall live when earthly monument is none.
- “ Not monumentall stone preserves our fame,
- “ Nor skye-aspiring piramids our name ;
- “ The memory of him for whom this stands,
- “ Shall out-live marble and defacers' hands :
- “ When all to time's consumption shall be given,
- “ Stanley, for whom this stands, shall stand in Heaven.”

ON THE

## UNIVERSITY CARRIER,

*Who sickened in the time of his vacancy, being forbid to  
go to London, by reason of the plague \*.*

HERE lies old Hobson; Death hath broke his  
girt,

And here, alas ! hath laid him in the dirt ;  
Or else the ways being foul, twenty to one,  
He's here stuck in a slough, and overthrown.  
'Twas such a shifter, that, if truth were known, 5  
Death was half glad when he had got him down ;  
For he had, any time this ten years full,  
Dodg'd with him betwixt Cambridge and *The  
Bull.*

And surely Death could never have prevail'd,  
I had not his weekly course of carriage fail'd ; 10  
But lately finding him so long at home,  
And thinking now his journey's end was come,  
And that he had ta'en up his latest inn,  
In the kind office of a chamberlin

\* I wonder Milton should suffer these two things on Hobson to appear in his edition of 1645. He, who at the age of nineteen, had so just a contempt for,

“ Those new-fangled toys, and trimming flight,

“ Which take our new fantasticks with delight.” HURD.

Ver. 14. *In the kind office of a Chamberlin &c.*] I believe the Chamberlain is an officer not yet discontinued in some of the

Show'd him his room where he must lodge that  
                   night,<sup>15</sup>  
 Pull'd off his boots, and took away the light:  
 If any ask for him, it shall be fed,  
 "Hobson has slept, and's newly gone to bed."

ANOTHER *on the same* \*.

HERE lieth one, who did most truly prove  
 That he could never die while he could move;  
 So hung his destiny, never to rot  
 While he might still jog on and keep his trot,

old inns in the city. But Chytraeus a German, who visited England about 1580, and put his travels into Latin verse, mentions it as an extraordinary circumstance, that it was the custom of our inns to be waited upon by women. In Peele's *Old Wives Tale*, Fantastique says, "I had euen as liue the chamberlaine of the White Horse had called me vp to bed." A. i. S. 1. WARTON.

At this time these officers appear to have been pretty numerous; for, in a letter, dated 1635, it is said, "Another scrutiny was made of the number of *chamberlains*, tapsters, and hostlers, which came to above 40,000." See Lord Strafford's Letters, fol. vol. i. 437.

\* Hobson's inn at London was the Bull in Bishops-gate-street, where his figure in fresco, with an inscription, was lately to be seen. Peck, at the end of his *Memoirs of Cromwell*, has printed Hobson's Will, which is dated at the close of the year 1630. He died Jan. 1, 1630, while the plague was in London. This piece was written that year. The proverb, to which Hobson's caprice, founded perhaps on good sense, gave rise, needs not to be repeated. Milton was now a student at Cambridge. Among archbishop Sancroft's transcripts of poetry made by him at Cam-



Merely to drive the time away he ficken'd, 15  
 Fainted, and died, nor would with ale be quicken'd;  
 "Nay," quoth he, on his swooning bed out-  
 "stretch'd,  
 "If I mayn't carry, sure I'll ne'er be fetch'd,  
 "But vow, though the crosse doctors all stood  
 "hearers, 19  
 "For one carrier put down to make six bearers."  
 Ease was his chief disease; and, to judge right,  
 He died for heaviness that his cart went light:  
 His leisure told him that his time was come,  
 And lack of load made his life burdensome, 24  
 That even to his last breath, (there be that say't)  
 As he were press'd to death, he cried, More weight;  
 But, had his doings lasted as they were,  
 He had been an immortal carrier.  
 Obedient to the moon he spent his date  
 In course reciprocal, and had his fate 30  
 Link'd to the mutual flowing of the seas,  
 Yet (strange to think) his *wain* was his *increase*:  
 His letters are deliver'd all and gone,  
 Only remains this superscription †.

† Milton's two copies of Verses on Hobson are in *Wit Restored in severall Select Poems not formerly publisht*, 12mo. Lond. 1658, p. 84, 85. They are preceded by a copy, from some other pen, on the same person.

Milton's second copy appears also in *A Banquet of Jests*, 12mo. Lond. 1640, p. 129.

"Here Hobson lyes, who did most truly prove  
 "That he could never &c."



*On the new Forcers of Conscience under the*  
LONG PARLIAMENT.

**B**ECAUSE you have thrown off your Prelate  
Lord,  
And with stiff vows renounc'd his Liturgy,  
To seize the widow'd whore Plurality  
From them whose sin ye envied, not abhorr'd;  
Dare ye for this adjure the civil sword 5

Ver. 1. *Because you have thrown off your Prelate Lord, &c.*] In railing at establishments, Milton condemned not episcopacy only. He thought even the simple institutions of the new reformation too rigid and arbitrary for the natural freedom of conscience. He contended for that sort of individual or personal religion, by which every man is to be his own priest. When these verses were written, which form an irregular sonnet, presbyterianism was triumphant: and the independents and the churchmen joined in one common complaint against a want of toleration. The church of Calvin had now its hereticks. Milton's haughty temper brooked no human controul. Even the parliamentary hierarchy was too coercive for one who acknowledged only *King Jesus*. His froward and refining philosophy was contented with no species of carnal policy. Conformity of all sorts was slavery. He was persuaded, that the modern presbyter was as much calculated for persecution and oppression as the ancient bishop. WARTON.

Ver. 2. *And with stiff vows renounc'd his Liturgy,*] The Directory was enforced under severe penalties in 1644. The legislature prohibited the use of the Book of Common Prayer, not only in places of public worship, but in private families.

WARTON.

To force our consciences that Christ set free,  
And ride us with a classick hierarchy  
Taught ye by mere A. S. and Rotherford ?  
Men, whose life, learning, faith, and pure intent,

Ver. 7. *And ride us with a classick hierarchy*] In the presbyterian church now established by law, there were, among others, classick assemblies. The kingdom of England, instead of so many dioceses, was now divided into a certain number of Provinces, made up of representatives from the several Classes within their respective boundaries. Every parish had a congregational or parochial presbytery for the affairs of its own circle; these parochial presbyteries were combined into Classes, which chose representatives for the provincial assembly, as did the provincial for the national. Thus, the city of London being distributed into twelve classes, each class chose two ministers and four lay-elders, to represent them in a Provincial Assembly, which received appeals from the parochial and classick presbyteries, &c. These ordinances, which ascertain the age of the piece before us, took place in 1646, and 1647. See Scobell, *Coll.* P. i. p. 99. 150. WARTON.

Ver. 8. *Taught ye by mere A. S.*] Doctor Newton says, "I know not who is meant by A. S. Some book might have been published, signed by these letters, and perhaps an equivocal might also be intended." The independents were now contending for toleration. In 1643, their principal leaders published a pamphlet with this title, "*An Apologeticall Narration of some Ministers formerly exiles in the Netherlands, now members of the Assembly of Divines. Humbly submitted to the honourable Houses of Parliament. By Thomas Goodwyn, Sydrack Symphon, Philip Nye, Jer. Burroughs, and William Bridge, the authors thereof. Lond. 1643.*" In quarto. Their system is a middle way between Brownism and presbytery. This piece was answered by one A. S. the person intended by Milton. "Some Observations and Annotations upon the *Apologeticall Narration*, humbly submitted to the honourable Houses of Parliament, the most reverend and learned divines of the Assembly, and all the

Would have been held in high esteem with  
 Paul,  
 Must now be nam'd and printed Hereticks

10

protestant churches here in this island and abroad. Lond. 1644." In quarto. The Dedication is subscribed A. S. The independents then retorted upon A. S. in a pamphlet called "A Reply of the two Brothers to A. S. Wherein you have Observations, Annotations, &c. upon the *Apologeticall Narration*. With a plea for liberty of conscience for the apologists church-way : against the cavils of the said A. S. formerly called M. S. to A. S. &c. &c. Lond. 1644." In quarto. I quote from the second edition enlarged. There is another piece by A. S. It is called a "Reply to the second Return." This I have never seen. His name was never known. WARTON.

His name was well known ; and a doughty champion he appears to have been in the polemicks of that time : Witness his effusions, entitled "Zerubbabel to Sanballat and Tobiah : or, The first part of the Duply to M. S. *alias* Two Brethren, by Adam Steuart, &c. Imprim. March 17, 1644." 4°.—Again, "The second part of the Duply to M. S. *alias* Two Brethren. With a brief Epitome and Refutation of all the whole *Independent-Government* : Most humbly submitted to the Kings most excellent Majestie, to the most Honorable Houses of Parliament, the most Reverend and Learned Divines of the Assembly, and all the Protestant Churches in this Island and abroad, by Adam Steuart. Imprim. Octob. 3. 1644." 4°. In this second part the observations of the *Two Brethren* are stated, and the replies all commence with A. S. prefixed. Possibly Milton ridicules this minuteness, in here writing only "mere A. S."

However, the Tracts, above stated, contain in their title-pages the name at large. See also "An Answer to a Libell intituled A coole conference betweene the cleered Reformation and the *Apologeticall Narration*, brought together by a Well-willer to both &c. By Adam Steuart. Lond. 1644." 4°. I have found him called, in other tracts of the time, *Doctor* A. Steuart, a Divine of the Church of Scotland.

[*Ibid. Rutherford?*] Samuel Rutherford, or Rutherfordo, was one of the chief commissioners of the church of Scotland,

By shallow Edwards and Scotch what d'ye call:  
But we do hope to find out all your tricks,

who sat with the Assembly at Westminster, and who concurred in settling the grand points of presbyterian discipline. He was professor of divinity in the university of Saint Andrew's, and has left a great variety of Calvinistick tracts. He was an avowed enemy to the independents, as appears from his Disputation on pretended liberty of conscience, 1649. This was answered by John Cotton (Separatist of New England. It is hence easy to see, why Rutherford was an obnoxious character to Milton. Rutherford's *Letters*, called *Joshua Redivivus*, are the most genuine specimen I remember to have seen of the enthusiastick cant of the old Scotch divines: more particularly of the eloquence of these preachers, who opposed the hierarchy in Scotland about 1637. Their ninth edition, and what is more wonderful in an enlightened age, with a laboured Preface high in their commendation, appeared at Glasgow so late as the year 1765. 8vo. The editor says, that his author's "praise is already in the churches." In what church, professing any degree of rational religion? WARTON.

Ver. 12. *By shallow Edwards*] It is not the *Gangrena* of Thomas Edwards that is here the object of Milton's resentment, as Doctor Newton and Mr. Thyer have supposed. Edwards had attacked Milton's favourite plan of independancy, in a pamphlet full of miserable invectives, immediately and professedly levelled against the *Apologeticall Narration* abovementioned, and entitled "*Antapologia*, or a full answer to the *Apologeticall Narration*, &c. Wherein is handled many of the Controversies of these times, by T. Edwards minister of the gospel, Lond. 1644." In quarto. But Edwards had some time before published his opinions against congregational churches, "*Reasons against the independent government of particular congregations: as also against the toleration of such churches to be erected in this kingdome. Together with an answer to such reasons as are commonly alledged for a toleration. Presented in all humility to the honourable house of Commons, &c. &c. By Thomas Edwards, &c. Lond. 1641.*" In quarto. However, in the *Gangrena*, not less than

Your plots and packing worse than thofe of  
Trent,

That so the Parliament

in these two tracts, it had been his business to blacken the opponents of presbyterian uniformity, that the parliament might check their growth by penal statutes. Against such enemies, Milton's chief hope of enjoying a liberty of conscience, and a permission to be of any religion but popery, was in Cromwell, who for political reasons allowed all professions; and who is thus addressed as the great guardian of religious independence, *Sonn.* xvi. 11.

—————"New foes arise,  
"Threatening to bind our *souls in secular chains*;  
"Help us to save *free conscience* from the paw  
"Of *birching wolves*, whose gospel is their maw."

WARTON.

Ibid. ———— *and Scotch what d'ye call*:] Perhaps Henderson, or George Galaspie, another Scotch minister with a harder name, and one of the ecclesiastical commissioners at Westminster. John Henderson appears as a *loving friend* in Rutherford's *Joshua Redivivus*, B. iii. Epist. 50. p. 482. And Hugh Henderson, B. i. Epist. 127. p. 186. See also, Ibid. p. 152. And Alexander Henderson, B. i. Epist. 16. p. 33. But I wish not to bewilder myself or my readers any further in the library of fanaticism. Happily the books, as well as the names, of the enthusiasts on both sides of the question, are almost consigned to oblivion. WARTON.

Ver. 14. *Your plots and packing worse than thofe of Trent,*] The famous council of Trent. WARTON.

Ver. 17. *Clip your phylacteries, though baulk your ears,*] That is, although your ears cry out that they need clipping, yet the mild and gentle Parliament will content itself, with only clipping away your Jewish and persecuting principles. WARBURTON.

Tickell, I think, is the first who gives *baulk*, or *bauk*, from the errata of edition 1673, which has *bank*. Fenton retains the error from Tonson's text. It is wonderful that Tonson, in edit.

May, with their wholefome and preventive shears,  
Clip your phylacteries, though bauk your ears,  
And succour our juſt fears,  
When they ſhall read this clearly in your charge,  
New Preſbyter is but old Prieſt writ large. 20

'1695, should have retained *bank*, without consulting the Errata of an edition which is his model. The line stands thus in the manuscript,

“Crop ye as close as marginal P——’s ears.”

That is, Prynne, whose ears were cropped close in the pillory, and who was fond of ostentatiously loading the margin of his voluminous books with a parade of authorities. But why was the line altered when this piece was first printed in 1673, as Prynne had been then dead four years? Perhaps he was unwilling to revive, and to expose to the triumph of the royalists now restored, this disgrace of one of the leading heroes of the late faction; notwithstanding Prynne's apostasy. The meaning of the present context is "Check your insolence, without proceeding to cruel punishments." To *balk*, is to *spare*. WARTON.

Mr. Warton, as well as doctor Newton, is here mistaken in respect to the text; for Mr. Warton thinks that Tickell first gave *bank*, and doctor Newton says that *all* the editions read *bank*, although it is corrected in the table of Errata in the edition of 1673. But the truth is, Tonson's edition of 1713, which is certainly valuable, and which appears to have been Tickell's model, (as I have had several occasions to observe,) reads "*bank* your ears." Tonson's edition of 1747 reads also "*bank*." Fenton reads the same, and therefore has not retained the error.

Ver. 20. *New Presbyter is but old Priest*] He expresses the same sentiment in his *Arenopagitica*; "Bishops and Presbyters are the same to us both name and thing." See also the conclusion of his *Tenure of Kings and Magistrates*. NEWTON.

Ibid. ———— *writ large.*] That is, more domineering and tyrannical. WARBURTON.

*Original Various Readings,*

*On the Forcers of Conscience.*

Ver. 2. ——— the *vacant* whore Plurality.

Ver. 6. To force *the* consciences &c.

Ver. 12, By *haire-brain'd* Edwards.

*Shallow* is in the margin; and the pen is drawn through *haire-brain'd*.

Ver. 17. *Crop ye as close as marginal P——'s ears,*

TRANSLATIONS.





## TRANSLATIONS.

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### THE FIFTH ODE OF HORACE, LIB. I.

WHAT slender youth, bedew'd with liquid  
odours,  
Courts thee on roses in some pleasant cave,

Ver. 1. *What slender youth,*] In this measure, my friend and school-fellow Mr. William Collins wrote his admired *Ode to Evening*; and I know he had a design of writing many more Odes without rhyme. In this measure also, an elegant *Ode* was written *On the Paradise Lost*, by the late captain Thomas, formerly a student of Christ-church Oxford, at the time that Mr. Benson gave medals as prizes for the best verses that were produced on Milton at all our great schools. It seems to be an agreed point, that Lyrick poetry cannot exist without rhyme in our language. Some of the Trochaicks, in Glover's *Medea*, are harmonious, however, without rhyme. DR. J. WARTON.

Dr. J. Warton might have added, that his own *Ode to Evening* was written before that of his friend Collins; as was a Poem of his, entitled the *Assembly of the Passions*, before Collins's favourite Ode on that subject.

There are extant two excellent Odes, of the truest taste, written in unrhyming metre many years ago by two of the students of Christ-church Oxford, and among its chief ornaments, since high in the church. One is on the death of Mr. Langton who died on his travels, by the late Dr. Shipley, bishop of St. Asaph: the other, by the present archbishop of York, is addressed to George

Pyrrha ? For whom bind'st thou  
 In wreaths thy golden hair,  
 Plain in thy neatness ? O, how oft shall he 5  
 On faith and changed Gods complain, and seas  
 Rough with black winds, and storms  
 Unwonted shall admire !  
 Who now enjoys thee credulous, all gold,  
 Who always vacant, always amiable 10

Onslow, esquire, the Speaker. But it may be doubted, whether there is sufficient precision and elegance in the English language without rhyme. In England's *Helicon*, there is *Oenone's complaint, in blank verse*, by George Peele, written about 1590. Signat. Q. 4. edit. 1614. The verses indeed are heroick, but the whole consists of quatrains. I will exhibit the first stanza.

" Melpomene, the muse of tragicke songs  
 " With mournful tunes, in stole of dismal hue ;  
 " Assist a silly nympe to waile her woe,  
 " And leave thy lustie company behind." WARTON.

This translation did not appear in the edition of 1645. It is thus entitled in the poet's own edition of 1673. "*Quis multa gracilis te puer in rosa, Rendred almost word for word without rhyme according to the Latin measure, as near as the language will permit.*" p. 62. This Ode of Horace had appeared long before in an English dress, among "*Certaine Selected Odes of Horace,*" translated by John Ashmore in 1621, 4to. It commentes thus :

" What pretty youth, weltring in roses  
 " With liquid odors overspred,  
 " O Pirrha, thee in's armes incloses, &c."

Ver. 5. *Plain in thy neatness ?* Rather, "*plain in your ornaments.*" Milton mistakes the idiomatical use and meaning of *munditia*. She was plain in her dress : or, more paraphrastically, in the manner of adorning herself. The sense of the context is, " For whom do you, who study no ornaments of dress, thus unaffectedly bind up your yellow locks ? " WARTON.

Hopes thee, of flattering gales  
Unmindful. Hapless they,  
To whom thou untried seem'st fair ! Me, in my  
vow'd  
Picture, the sacred wall declares to have hung  
My dank and dropping weeds 15  
To the stern God of sea.

*From GEOFFREY OF MONMOUTH.*

BRUTUS *thus addresses* DIANA *in the country of*  
LEOGEIA.

Goddeſs of ſhades, and huntreſs, who at will  
Walk'ſt on the rowling \* ſpheres, and through  
the deep ;

On thy third reign, the earth, look now, and tell  
What land, what ſeat of reſt, thou bidſt me ſeek,  
What certain ſeat, where I may worſhip thee  
For aye, with temples vow'd and virgin quires.

*To whom, ſleeping before the altar, DIANA answers  
in a viſion the ſame night.*

Brutus, far to the weſt, in the ocean wide,  
Beyond the realm of Gaul, a land there lies,

\* *Hiſt. Brit.* i. xi. “ *Diva potens nemorum, &c.*”

I am informed by Mr. Steevens, who had it from Mr. Spence, that, in Aaron Thompson's Tranſlation of Geoffry of Monmouth, published 1718, this addreſs of Brutus, *Diva potens*, and Diana's answer, which follows, were tranſlated by Pope for Thompson's uſe. But ſee this information confirmed by an additional paſſage, firſt published by Curll, in the *Supplement to Pope's Works*, for M. Cooper, 1757. p. 39. See alſo Thomſon's *Geoffry*, pp. 23, 24. WARTON.

See alſo Dr. Joſeph Warton's edition of Pope, vol. 8. p. 25.

Ver. 1. *Goddeſs of ſhades, and huntreſs,*] So, in *Comus*, v. 441.

“ Hence had the *huntreſs* Dian her dread bow.”

\* Tickell and Fenton read *lowring ſpheres*. WARTON.

Sea-girt it lies, where giants dwelt of old ;  
 Now void, it fits thy people: Thither bend  
 Thy course ; there shalt thou find a lasting seat ;  
 There to thy sons another Troy shall rise,  
 And kings be born of thee, whose dreadful might  
 Shall awe the world, and conquer nations bold <sup>b</sup>.

<sup>b</sup> From Milton's *Hist. Engl. Pr. W.* vol. i. p. 7. edit. 1698.  
 These Fragments of translation were collected by Tickell from  
 Milton's *Prose-Works*. WARTON.

Not by Tickell, but by Tonson's editor in 1713 ; who inserted, among these fragments of Milton, some translations from Milton's *Defensio* by Richard Washington. Tickell, finding them in the edition of 1713, probably supposed them to have been the productions of Milton. They have been retained in many subsequent editions ; but, as they are not the translations of Milton, I have thought them no longer entitled to such rank. Of Richard Washington, see the note *In Salmasii Hundredam*.

*From DANTE* <sup>c</sup>.

Ah Constantine, of how much ill was cause,  
 Not thy conversion, but those rich domains  
 That the first wealthy pope receiv'd of thee <sup>c</sup>.

*From DANTE* <sup>d</sup>.

Founded in chaste and humble poverty,  
 'Gainst them that rais'd thee dost thou lift thy  
     horn,  
 Impudent whore, where hast thou plac'd thy hope?  
 In thy adulterers, or thy ill-got wealth?  
 Another Constantine comes not in haste <sup>e</sup>.

*From ARIOSTO* <sup>f</sup>.

Then pass'd he to a flowery mountain green,  
 Which once smelt sweet, now stinks as odiously :

<sup>c</sup> *Infern.* C. xix. See Hoole's *Arloft*, B. xvii. v. 552. vol. ii. p. 271. WARTON.

<sup>e</sup> From *Of Reformation* in England. *Pr. W.* vol. i. p. 10.  
 WARTON.

<sup>d</sup> *Parad.* C. xx. So say Tickell and Fenton, from Milton himself. But the sentiment only is in Dante. The translation is from Petrarch, *Sonn.* 108. "Fundata in casta et humili pover-tate, &c." Expunged in some editions of Petrarch for obvious reasons. WARTON.

<sup>f</sup> From *Of Reformation*, &c. *Pr. W.* vol. i. p. 10. WARTON.

<sup>g</sup> C. xxxiv. 80. Tickell and Fenton have added some lines from Harrington's version. WARTON.

The additions, which may be found in Tickell and Fenton, occur in Tonson's edition of 1713.

This was the gift, if you the truth will have,  
That Constantine to good Sylvester gave <sup>g</sup>.

*From HORACE <sup>h</sup>.*

Whom do we count a good man? Whom but he  
Who keeps the laws and statutes of the senate,  
Who judges in great suits and controversies,  
Whose witness and opinion wins the cause?  
But his own house, and the whole neighbourhood,  
Sees his foul inside through his whited skin <sup>i</sup>.

*From EURIPIDES <sup>k</sup>.*

This is true liberty, when freeborn men,  
Having to advise the publick, may speak free;  
Which he who can, and will, deserves high  
praise:  
Who neither can, nor will, may hold his peace;  
What can be a juster in a state than this <sup>l</sup>?

*From HORACE <sup>m</sup>.*

——— Laughing, to teach the truth,  
What hinders? As some teachers give to boys  
Junkets and knacks, that they may learn apace <sup>n</sup>.

<sup>g</sup> From *Of Reformation, &c.* *Pr. W.* vol. i. p. 10. WARTON.

<sup>h</sup> *Epist.* i. xvi. 40.

<sup>i</sup> From *Tetrachordon*, *Pr. W.* vol. i. 239. WARTON.

<sup>k</sup> IKETID. v. 440.

<sup>l</sup> Milton's Motto to his "*Areopagitica*, A Speech for the liberty of unlicensed Printing, &c." *Prose W.* vol. i. 141. WARTON.

<sup>m</sup> *Sat.* i. i. 24.

<sup>n</sup> From *Apol. Smeilymen.* *Pr. W.* vol. i. 116. WARTON.



*From HORACE* °.

—— Joking decides great things,  
Stronger and better oft than earnest can °.

*From SOPHOCLES* †.

'Tis you that say it, not I. You do the deeds,  
And your ungodly deeds find me the words †.

*From SENECA* ‡.

—— There can be slain  
No sacrifice to God more acceptable,  
Than an unjust and wicked king ‡.

° *Sat.* i. x. 14.

° *Apol. Smethymn.* vol. i. p. 116. WARTON.

† *Electra*, v. 627.

‡ From *Apol. Smethymn.* Ibid.

‡ *Hercul. Fur.*

‡ From *Tenure of Kings, &c. Pr. W.* vol. i. 315. WARTON.

## PSALM I. \*

*Done into verse, 1653.*

BLESS'D is the man who hath not walk'd astray  
In counsel of the wicked, and i' the way  
Of sinners hath not stood, and in the seat  
Of scorners hath not sat. But in the great-  
Jehovah's law is ever his delight,  
And in his law he studies day and night.  
He shall be as a tree which planted grows  
By watery streams, and in his season knows  
To yield his fruit, and his leaf shall not fall;  
And what he takes in hand shall prosper all. 10  
Not so the wicked, but as chaff which fann'd  
The wind drives, so the wicked shall not stand  
In judgement, or abide their trial then,  
Nor sinners in the assembly of just men.  
For the Lord knows the upright way of the just,  
And the way of bad men to ruin must.

\* Metrical psalmody was much cultivated in this age of fanaticism. Milton's father is a composer of some of the tunes in Ravenscroft's Psalms. WARTON.

"A literal version of the Psalms may boldly be asserted impracticable; for, if it were not, a poet so great as Milton would not, even in his earliest youth, have proved himself so very little of a formidable rival, as he has done, to Thomas Sternhold." *Mason's Essays on English Church Music*, 1795, p. 177. In the last of these translations however, as Mr. Warton observes, are some very poetical expressions.

## PSALM II.

Done Aug. 8, 1653. Teruetti.

WHY do the Gentiles tumult, and the Nations  
Muse a vain thing, the kings of the earth up-  
stand.

With power, and princes in their congregations  
Lay deep their plots together through each land  
Against the Lord and his Messiah dear? 5  
Let us break off, say they, by strength of hand  
Their bonds, and cast from us, no more to wear,  
Their twisted cords: He, who in heaven doth  
dwell,

Shall laugh; the Lord shall scoff them; then,  
severe,

Speak to them in his wrath, and in his fell 10  
And fierce ire trouble them; but I, faith he,  
Anointed have my King (though ye rebel)  
On Sion my holy hill. A firm decree

I will declare: The Lord to me hath said,  
Thou art my Son, I have begotten thee 15  
This day; ask of me, and the grant is made;  
As thy possession I on thee bestow

The Heathen; and, as thy conquest to be  
sway'd,

Ver. 18. *The Heathen*.] Mr. Warton, in both editions,  
reads "The Heaven."

Earth's utmost bounds : them shalt thou bring  
full low

With iron scepter bruis'd, and them disperse  
Like to a potter's vessel shiver'd so. 21

And now be wise at length, ye kings averse,  
Be taught, ye Judges of the earth ; with fear  
Jehovah serve, and let your joy converse  
With trembling ; kifs the Son lest he appear 25

In anger, and ye perish in the way,  
If once his wrath take fire, like fuel sere.  
Happy all those who have in him their stay.

PSALM III. Aug. 9, 1653.

*When he fled from Absalom.*

LORD, how many are my foes !

How many those,  
That in arms against me rise !

Many are they,  
That of my life distrustfully thus say ;  
No help for him in God there lies.  
But thou, Lord, art my shield, my glory,

Thee, through my story,  
The exalter of my head I count ;  
Aloud I cried

Unto Jehovah, he full soon replied,  
And heard me from his holy mount.



I lay and slept ; I wak'd again ;  
     For my sustain  
     Was the Lord. Of many millions      15  
     The populous rout  
 I fear not, though, encamping round about,  
 They pitch against me their pavilions.  
 Rise, Lord ; save me, my God ; for thou  
     Hast smote ere now      20  
     On the cheek-bone all my foes,  
     Of men abhorr'd  
     Hast broke the teeth. This help was from the  
     Lord ;  
 Thy blessing on thy people flows.

PSALM IV. Aug. 10, 1653.

ANSWER me when I call,  
 God of my righteousness ;  
 In straits, and in distress,  
 Thou didst me disenthral  
 And set at large ; now spare,      5  
     Now pity me, and hear my earnest prayer.

Ver. 14. — my sustain] The verb converted into a substantive. So, in *Par. Lost*, B. iii. 15.

" In that obscure *sejour*."

"And in B. vi. 549.

" Instant without *disturb* they took alarm."

Ver. 16. *The populous rout*] As in *Sams. Agon.* v. 674.

" Nor do I name of men the common *rout*,"

Great ones, how long will ye  
My glory have in scorn?  
How long be thus forborn  
Still to love vanity? 10  
To love, to seek, to prize,  
Things false and vain, and nothing else but lies?  
Yet know the Lord hath chose,  
Chose to himself apart,  
The good and meek of heart; 15  
(For whom to choose he knows)  
Jehovah from on high  
Will hear my voice, what time to him I cry.  
Be aw'd, and do not sin;  
Speak to your hearts alone, 20  
Upon your beds, each one,  
And be at peace within.  
Offer the offerings just  
Of righteousness, and in Jehovah trust.  
Many there be that say, 25  
Who yet will show us good?  
Talking like this world's brood;  
But, Lord, thus let me pray;  
On us lift up the light,  
Lift up the favour of thy countenance bright.  
Into my heart more joy 30  
And gladness thou hast put,  
Than when a year of glut  
Their stores doth over-cloy,  
And from their plenteous grounds 35  
With vast increase their corn and wine abounds.

In peace at once will I  
 Both lay me down and sleep ;  
 For thou alone dost keep  
 Me safe where'er I lie ; 40  
 As in a rocky cell  
 Thou, Lord, alone, in safety mak'st me dwell.

*PSALM V. Aug. 12, 1653.*

JEHOVAH, to my words give ear,  
 My meditation weigh ;  
 The voice of my complaining hear,  
 My King and God ; for unto thee I pray.  
 Jehovah, thou my early voice 5  
 Shalt in the morning hear ;  
 I' the morning I to thee with choice  
 Will rank my prayers, and watch till thou appear.  
 For thou art not a God that takes  
 In wickedness delight ; 10  
 Evil with thee no biding makes ;  
 Fools or mad men stand not within thy fight.  
 All workers of iniquity  
 Thou hat'st ; and them unblest  
 Thou wilt destroy that speak a lye ; 15  
 The bloody and guileful man God doth detest.  
 But I will, in thy mercies dear,  
 Thy numerous mercies, go  
 Into thy house ; I, in thy fear,  
 Will towards thy holy temple worship low. 20

Lord, lead me in thy righteouſneſs,  
 Lead me, becauſe of thoſe  
 That do obſerve if I tranſgreſs ;  
 Set thy ways right before, where my ſtep goes.  
 For, in his faltering mouth unſtable, 25  
 No word is firm or ſooth ;  
 Their inſide, troubles miſerable ;  
 An open grave their throat, their tongue they  
 ſmooth.  
 God, find them guilty, let them fall  
 By their own counſels quell'd ; 30  
 Puſh them in their rebellions all  
 Still on ; for againſt thee they have rebell'd.  
 Then all, who truſt in thee, ſhall bring  
 Their joy ; while thou from blame  
 Defend'ſt them, they ſhall ever ſing 35  
 And ſhall triumph in thee, who love thy name.  
 For thou, Jehovah, wilt be found  
 To bleſs the juſt man ſtill ;  
 As with a ſhield, thou wilt ſurround  
 Him with thy laſting favour and good will.

Ver. 26. *Sooth* is true. WARTON.

So, *On the death of a fair Inf.* v. 51. "O tell me *sooth*,"  
 And, *Com.* 823. "The *sootheſt* ſhepherd." See alſo *Macbeth*, "If  
 thy ſpeech be *sooth*, I care not &c."



*PSALM VI.* Aug. 13, 1653.

LORD, in thine anger do not reprehend me,  
 Nor in thy hot displeasure me correct ;  
 Pity me, Lord, for I am much deject,  
 And very weak and faint ; heal and amend me :  
 For all my bones, that even with anguish ake, ;  
     Are troubled, yea my soul is troubled fore,  
     And thou, O Lord, how long ? Turn, Lord ;  
     restore  
 My soul ; O save me for thy goodness sake :  
 For in death no remembrance is of thee ;  
     Who in the grave can celebrate thy praise ? 10  
     Wearied I am with fighting out my days ;  
 Nightly my couch I make a kind of sea ;  
 My bed I water with my tears ; mine eye  
     Through grief consumes, is waxen old and  
     dark  
 I' the midst of all mine enemies that mark.  
 Depart, all ye that work iniquity, 16  
 Depart from me ; for the voice of my weeping  
     The Lord hath heard ; the Lord hath heard  
     my prayer ;  
 My supplication with acceptance fair  
 The Lord will own, and have me in his keeping.  
 Mine enemies shall all be blank, and dash'd 21

*Ver. 21. Mine enemies shall all be blank, and dash'd  
 With much confusion ;] Blank, as in Cornus, v. 452.*

With much confusion ; then, grown red with  
 shame,  
 They shall return in haste the way they came,  
 And in a moment shall be quite abash'd.

“ And noble grace, that *dash'd* brute violence

“ With sudden adoration and *blank* awe.” WARTON.

So, in Archbishop Parker's *Translation* of the viii<sup>th</sup> Psalm,  
 p. 14.

“ Thy foes to *blanke* : their threats to danke,

“ to still th' aduenger fell.”

*P S A L M* VII. Aug. 14. 1653.

*Upon the words of Chush the Benjamite against him.*

LORD, my God, to thee I fly ;  
 Save me and secure me under  
 Thy protection, while I cry ;

Ver. 1. This is a very pleasing stanza, and which I do not  
 elsewhere recollect. WARTON.

In Sir Philip Sidney's *Astrophel and Stella*, the eleventh song  
 presents a similar metre, although the stanza consists of only five  
 lines. I will cite a stanza :

“ Well, in absence this will die ;

“ Leave to see, and leave to wonder :

“ Absence sure will help, if I

“ Can learn how myself to sunder

“ From what in my heart doth lie.”

There is no example of this stanza, in Sandy's elegant paraphrase  
 of the Psalms ; where however, among a variety of measures, the  
 Trochaick couplet, of seven syllables, may be found. In the  
 early translation of the Psalms, by Archbishop Parker, no similar

Left, as a lion, (and no wonder)  
 He haste to tear my soul asunder, 5  
 Tearing, and no rescue nigh.

Lord, my God, if I have thought  
 Or done this ; if wickedness  
 Be in my hands ; if I have wrought  
 Ill to him that meant me peace ; 10  
 Or to him have render'd less,  
 And not freed my foe for nought ;

Let the enemy pursue my soul,  
 And overtake it ; let him tread  
 My life down to the earth, and roll 15  
 In the dust my glory dead,  
 In the dust ; and, there out-spread,  
 Lodge it with dishonour foul.

Stanza occurs ; although different metres are employed. I take this occasion to observe, that the thirty sixth psalm, in this ancient translation, exhibits the usage of the Anapestick measure, at that period, in our poetry. These psalms were finished in 1557, and a few years afterwards printed. See the Hist. of Eng. Poetry, vol. iiii. 182. They were never published. It has been said that the archbishop permitted his wife dame Margaret to present the book to some of the nobility. See Hist. of Eng. Poet. ut supr. She probably presented to the Church of Canterbury the copy, very curiously bound, which is now in the library of that cathedral. The book is extremely scarce. I will exhibit a stanza from the 36th psalm above-mentioned :

“ The wordes of his mouth be unrightfully wayed,  
 “ In sleighty deceit be they craftely layed :  
 “ Quyte ceased he hath to behaue hym aryght,  
 “ Good deed for to do hath he driven from hys fyght.”

Rise, Jehovah, in thine ire,  
Rouse thyself amidst the rage 29  
Of my foes that urge like fire ;  
And wake for me, their fury assuage ;  
Judgement here thou didst engage  
And command, which I desire.

So the assemblies of each nation 25  
Will surround thee, seeking right ;  
Thence to thy glorious habitation  
Return on high, and in their fight.  
Jehovah judgeth most upright  
All people from the world's foundation. 30

Judge me, Lord ; be judge in this  
According to my righteousness,  
And the innocence which is  
Upon me : cause at length to cease  
Of evil men the wickedness 35  
And their power that do amiss.

But the just establish fast,  
Since thou art the just God that tries  
Hearts and reins. On God is cast  
My defence, and in him lies, 40  
In him who, both just and wise,  
Saves the upright of heart at last.

God is a just judge and severe,  
And God is every day offended ;  
If the unjust will not forbear, 45

His sword he whets, his bow hath bended  
 Already, and for him intended  
 The tools of death, that waits him near.

(His arrows purposely made he  
 For them that persecute.) Behold, 50  
 He travels big with vanity ;  
 Trouble he hath conceiv'd of old,  
 As in a womb ; and from that mould  
 Hath at length brought forth a lie.

He digg'd a pit, and delv'd it deep, 55  
 And fell into the pit he made ;  
 His mischief, that due course doth keep,  
 Turns on his head ; and his ill trade  
 Of violence will, undelay'd,  
 Fall on his crown with ruin steep. 60

Then will I Jehovah's praise  
 According to his justice raise,  
 And sing the Name and Deity  
 Of Jehovah the Most High.

Ver. 55. ——— and delv'd it deep,] *Delve* was not now  
 obsolete. So, *On the Death of a fair Infant*, v. 32.

“ Hid from the world in a low *delved* tomb.”

What is now a *dell*, an open pit, was once a *delve*. Spenser, *Faer*.  
*Qu.* ii. viii. 4.

“ Which to that shady *delve* him brought at last.”  
 Again, iii. iii. 7.

“ In a deep *delve*, far from the view of day.”  
*Ibid.* iv. i. 20.

“ It is a darksome *delve*, farre under ground.”  
 And in Jonson. But Spenser has also *dell*. WARREN.

## PSALM VIII. Aug. 14, 1653.

O JEHOVAH our Lord, how wonderous great  
And glorious is thy Name through all the  
earth !

So as above the heavens thy praise to set  
Out of the tender mouths of latest birth.

Out of the mouths of babes and sucklings thou  
Hast founded strength, because of all thy foes, 6  
To stint the enemy, and slack the avenger's brow,  
That bends his rage thy Providence to oppose.

When I behold thy heavens, thy fingers' art,  
The moon, and stars, which thou so bright  
hast set

In the pure firmament ; then faith my heart,  
O, what is man that thou remembrest yet,

And think'st upon him ; or of man begot, 13  
That him thou visit'st, and of him art found !  
Scarce to be less than Gods, thou mad'st his lot,  
With honour and with state thou hast him  
crown'd.

Ver. 7. *To stint the enemy, and slack the avenger's brow,*] Here  
is a most violent cesure in the last syllable of *enemy*. See also  
above, *Pf. v. 16, Pf. vii. 22.* WARTON.

Ver. 11. *In the pure firmament ;*] *Par. Lost, B. vii. 264,*  
“ The *firmament*, expanse of liquid, *pure.*”

O'er the works of thy hand thou mad'st him  
Lord,

Thou hast put all under his lordly feet ;  
All flocks, and herds, by thy commanding word,  
All beasts that in the field or forest meet, 20

Fowl of the heavens, and fish that through the  
wet

Sea-paths in shoals do slide, and know no  
dearth.

O Jehovah our Lord, how wonderful great  
And glorious is thy Name through all the  
earth !

Ver. 21. ———— *fish that through the wet*

*Sea-paths in shoals do slide,*] Compare *Par. Lost. B. vii.*

400, &c. And Sandys's translation of this psalm :

“ All that on dales or mountaines feed,

“ That shady woods or desarts breed ;

“ What in the aery region glide,

“ Or through the roaring ocean slide.

April. 1648. J. M.

*Nine of the Psalms done into metre, wherein all, but what is in a different character, are the very words of the text, translated from the original.*

*PSALM LXXX.*

1. THOU Shepherd, that dost Israel *keep*,  
Give ear *in time of need*;  
Who leadest like a flock of sheep  
*Thy loved Joseph's feed*;  
That sitt'st between the Cherubs *bright*,  
*Between their wings out-spread*;  
Shine forth, *and from thy cloud give light*,  
*And on our foes thy dread.*
2. In Ephraim's view and Benjamin's,  
And in Manasse's fight,  
Awake <sup>a</sup> thy strength, come, and *be seen*  
*To save us by thy might.*
3. Turn us again, *thy grace divine*  
*To us, O God, vouchsafe*;  
Cause thou thy face on us to shine,  
And then we shall be safe.
4. Lord God of Hosts, how long wilt thou,  
How long wilt thou declare

! *Спогуга.*



- Thy <sup>b</sup> smoking wrath, *and angry brow*  
 Against thy people's prayer ! 20  
 5. Thou feed'st them with the bread of tears ;  
 Their bread with tears they eat ;  
 And mak'st them <sup>c</sup> largely drink the tears  
*Wherewith their cheeks are wet.*  
 6. A strife thou mak'st us *and a prey* 25  
 To every neighbour foe ;  
 Among themselves they <sup>d</sup> laugh, they <sup>d</sup> play,  
 And <sup>d</sup> flouts at us they throw.  
 7. Return us, *and thy grace divine,*  
 O God of Hosts, *vouchsafe ;* 30  
 Cause thou thy face on us to shine,  
 And then we shall be safe.  
 8. A vine from Egypt thou hast brought,  
*Thy free love made it thine,*  
 And drov'st out nations, *proud and haut,* 35  
 To plant this *lovely vine.*

<sup>b</sup> *Guaſhanta.*<sup>c</sup> *Skaliſt.*<sup>d</sup> *Jilnagu.*

Ver. 28. *And flouts at us*] Sneers, insults, Biron is described in *Love's Lab. Loſt* as

————— “ a man replete with mocks ;

“ Full of comparifons, and wounding *flouts*.”

Ver. 35. ————— *proud and haut,*] So, in *Com. v. 33.*

“ An old, and *haughty nation proud* in arms.”

*Haut*, French. WARREN.

Milton copies Shakſpeare precisely, *Rich. III. A. ii. S. iii.*

“ And the queen's ſons and brothers, *haught and proud*.”

See alſo Lyly's *Woman in the moone*, 1597.

“ Thy minde as *hauete* as Jupiters high thoughts.”

Sylveſter has “ *haut ambition*,” *Du Bart.* 1621, p. 287.

9. Thou didst prepare for it a place,  
 And root it deep and fast,  
 That it *began to grow apace*,  
*And fill'd the land at last.* 40
10. With her *green shade* that cover'd all,  
 The hills were *over-spread*;  
 Her boughs as *high as cedars tall*  
*Advanc'd their lofty head.*
11. Her branches *on the western side* 45  
 Down to the sea she sent,  
 And *upward* to that river *wide*  
 Her other branches *went*.
12. Why hast thou laid her hedges low,  
 And broken down her fence, 50  
 That all may pluck her, as they go,  
*With rudest violence?*
13. The *tusked* boar out of the wood  
 Up turns it by the roots;  
 Wild beasts there brouze, and make their food  
*Her grapes and tender shoots.* 56

Ver. 55. ——— there *brouze*,] So the first edition, 1673.  
 Newton reads *their*. WARTON.

Sandys thus translates this passage :

“ The *brouzing* heard her branches waste ;

“ And salvage boares plough up her root.”

Ver. 56. *Her grapes, and tender shoots.*] So, in *Comus*,  
 v. 296.

“ Plucking ripe clusters from the *tender shoots*.”

WARTON.

14. Return now, God of Hosts, look down  
From Heaven, thy seat divine ;  
Behold *us*, but *without a frown*,  
And visit this *thy* vine.
15. Visit this vine, which thy right hand  
Hath set, and planted *long*,  
And the young branch, that for thyself  
Thou hast made firm and strong.
16. But now it is consum'd with fire, 65  
And cut *with axes* down ;  
They perish at thy dreadful ire,  
At thy rebuke and frown.
17. Upon the man of thy right hand  
Let thy *good* hand be *laid* ; 70  
Upon the son of man, whom thou  
Strong for thyself hast made.
18. So shall we not go back from thee  
*To ways of sin and shame* ;  
Quicken us thou ; then *gladly* we 75  
Shall call upon thy Name.
19. Return us, *and thy grace divine*,  
Lord God of Hosts, *vouchsafe* ;  
Cause thou thy face on us to shine,  
And then we shall be safe. 80

## P S A L M LXXXI.

1. TO God our strength sing loud, *and clear,*  
Sing loud to God *our King ;*  
To Jacob's God, *that all may bear,*  
Loud acclamations ring.
2. Prepare a hymn, prepare a song, 5  
The timbrel hither bring ;  
The *cheerful* psaltery bring along,  
And harp *with* pleasant *string*.
3. Blow, *as is wont,* in the new moon  
With trumpets' *lofty sound,* 10  
The appointed time, the day whercon  
Our solemn feast *comes round*.
4. This was a statute *given of old*  
For Israel *to observe ;*  
A law of Jacob's God, *to hold,* 15  
*From whence they might not swerve.*
5. This he a testimony ordain'd  
In Joseph, *not to change,*  
When as he pass'd through Egypt land ;  
The tongue I heard was strange. 20
6. From burden, *and from slavish toil,*  
I set his shoulder free :  
His hands from pots, *and miry soil,*  
Deliver'd were *by me*.
7. When trouble did thee fore assail, 25  
*On me then* didst thou call ;

- And I to free thee *did not fail*,  
*And led thee out of thrall.*
- I answer'd thee in <sup>a</sup> thunder deep,  
 With clouds encompass'd round ; 30  
 I tried thee at the water *sleep*  
 Of Meriba *renown'd*.
8. Hear, O my People, *hearken well* ;  
 I testify to thee,  
*Thou ancient flock of Israel*, 35  
 If thou wilt list to me :
9. Throughout the land of thy abode  
 No alien God shall be,  
 Nor shalt thou to a foreign God  
 In honour bend thy knee. 40
10. I am the Lord thy God, which brought  
 Thee out of Egypt land ;  
 Ask large enough, and I, *besought*,  
 Will grant thy full demand.
11. And yet my people would not *bear*, 45  
*Nor* hearken to my voice ;  
 And Israel, *whom I lov'd so dear*,  
 Mislik'd me for his choice.
12. Then did I leave them to their will,  
 And to their wandering mind ; 50  
 Their own conceits they follow'd still,  
 Their own devices blind.
13. O, that my people would *be wise*,  
*To serve me all their days !*

<sup>a</sup> *Be Sether ragnam.*

## TRANSLATIONS.

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And O, that Israel would *advise* 55

To walk my *righteous* ways !

14. Then would I soon bring down their foes,

*That now so proudly rise ;*

And turn my hand against *all those,*

*That are* their enemies. 60

15. Who hate the Lord should *then be vain*

To bow to him and bend ;

But *they, his people,* should remain,

Their time should have no end.

16. And he would feed them *from the flock* 65

With flower of finest wheat,

And satisfy them from the rock

With honey *for their meat.*

## P S A L M LXXXII.

1. GOD in the <sup>a</sup> great <sup>a</sup> assembly stands

*Of kings and lordly states ;*

<sup>b</sup> Among the Gods, <sup>b</sup> on both his hands,

He judges and debates.

2. How long will ye <sup>c</sup> pervert the right 5

With <sup>c</sup> judgement false and wrong,

Favouring the wicked *by your might,*

*Who thence grow bold and strong ?*

3. <sup>d</sup> Regard the <sup>d</sup> weak and fatherless,

<sup>d</sup> Despatch the <sup>d</sup> poor man's cause ; 10

<sup>a</sup> Bagnadath-el.

<sup>b</sup> Bekerev.

<sup>c</sup> Tishphetu gnavel.

<sup>d</sup> Shiphthu-dal.

And <sup>e</sup> raise the man in deep distress  
By <sup>e</sup> just and equal laws.

4. Defend the poor and desolate,  
And rescue from the hands

Of wicked men the low estate 15  
Of him *that help demands*.

5. They know not, nor will understand,  
In darkness they walk on ;

The earth's foundations all are <sup>f</sup> mov'd,  
And <sup>f</sup> out of order gone. 20

6. I said that ye were Gods, yea all  
The sons of God Most High ;

7. But ye shall die like men, and fall  
As other princes *die*.

8. Rise, God ; <sup>g</sup> judge thou the earth *in might*,  
This *wicked* earth <sup>g</sup> redress ;

For thou art he who shall by right  
The nations all possess.

P S A L M LXXXIII.

1. BE not thou silent *now at length*,  
O God, hold not thy peace ;  
Sit thou not still, O God of *strength*,  
*We cry, and do not cease*.

2. For lo, thy *furious* foes *now* <sup>a</sup> swell,  
And <sup>b</sup> storm outrageously ;

<sup>a</sup> *Hatzdiku.*

<sup>f</sup> *Jimmotu.*

<sup>g</sup> *Sbiphta.*

<sup>b</sup> *Jibemajun.*

- And they that hate thee, *proud and fell*,  
 Exalt their heads full high.
3. Against thy people they <sup>b</sup> contrive  
<sup>c</sup> Their plots and counsels deep ; 10  
<sup>d</sup> Them to ensnare they chiefly strive,  
<sup>e</sup> Whom thou dost hide and keep.
4. Come, let us cut them off, say they,  
 Till they no nation be ;  
 That Israel's name for ever may 15  
 Be lost in memory.
5. For they consult <sup>f</sup> with all their might,  
 And all, as one in mind,  
 Themselves against thee they unite,  
 And in firm union bind. 20
6. The tents of Edom, and the brood  
 Of *scornful* Ishmael,  
 Moab, with them of Hagar's blood,  
*That in the desert dwell*,
7. Gebal and Ammon *there conspire*, 25  
 And *hateful* Amalec,  
 The Philistines, and they of Tyre,  
*Whose bounds the sea doth check*.
8. With them *great* Ashur also bands,  
*And doth confirm the knot :* 30  
*All these have lent their armed hands*

<sup>b</sup> *Jagnárimu.* <sup>c</sup> *Sod.* <sup>d</sup> *Jirthjagnatsfu gnal.* <sup>e</sup> *Tsephuneca.*  
<sup>f</sup> *Leu jachdau.*

Ver. 21. ————— brood] *Race.* So above, *Pf. iii. 27.*  
 "This world's brood," And *Ode on the death of a fair Infant*,  
 "That heavenly brood," WARTON.



- To aid the fons of Lot.
9. Do to them as to Midian *bold*,  
*That wasted all the coast ;*
- To Sifera ; and, as *is told*, 35  
*Thou didst to Jabin's host,*  
*When, at the brook of Kishon old,*  
*They were repuls'd and slain,*
10. At Endor quite cut off, and roll'd 40  
 As dung upon the plain.
11. As Zeb and Oreb evil sped,  
 So let their princes speed ;  
 As Zeba and Zalmunna *bled*,  
 So let their princes *bleed*.
12. *For they amidst their pride* have said, 45  
 By right now shall we seize  
 God's houses, and *will now invade*  
 \* Their stately palaces.
13. My God, oh make them as a wheel, 50  
*No quiet let them find ;*  
 Giddy and *restless* let *them reel*  
 Like stubble from the wind.
14. As *when* an *aged* wood takes fire  
*Which on a sudden strays,*  
 The *greedy* flame runs higher and higher 55  
 Till all the mountains blaze ;

\* *Neoth Elohim bears both.*

Ver. 53. Compare the simile by Sandys :

“ As woods grown dry with age, imbrac'd with fire,  
 “ Whose flames above the singed hills aspire ;  
 “ So in the tempest of thy wrath pursue, &c.”

15. So with thy whirlwind them pursue,  
And with thy tempest chase ;
16. <sup>h</sup> And, till they <sup>h</sup> yield thee honour due,  
Lord, fill with shame their face. 60
17. Asham'd, and troubled, let them be,  
Troubled, and sham'd for ever ;  
Ever confounded, and so die  
With shame, *and 'scape it never.*
18. Then shall they know, that Thou, whose  
Name 65  
Jehovah is alone,  
Art the Most High, *and Thou the same*  
O'er all the earth *art One.*

<sup>h</sup> *They seek thy Name.* Heb.

Ver. 59. — *till they yield thee honour due,*] A phrase from the new translation of the twenty-ninth psalm, ver. 2. "Give the Lord the *honour due* unto his Name." But Mr. Warton, in his *Observations on the Faery Queen*, remarks that "*honour due* frequently occurs in Spenser, from whom Milton, perhaps, adopted it in *L'Allegro*: If I give thee *honour due.*"—The phrase occurs again in *Par. Lost*, B. iii. 738, and B. v. 817.

PSALM LXXXIV.

1. HOW lovely are thy dwellings fair !  
O Lord of Hosts, how dear  
The *pleasant* tabernacles are,  
*Where thou dost dwell so near !*
2. My soul doth long and almost die 5  
Thy courts, O Lord, to see ;

My heart and flesh aloud do cry,  
O living God, for thee.

3. There even the sparrow, *ficed from wrong*,  
Hath found a house of *rest*; 10

The swallow there, to lay her young  
Hath built her *brooding* nest;

Even by thy altars, Lord of Hosts,  
*They find their safe abode*;  
*And home they fly from round the coasts* 15  
*Toward thee*, my King, my God.

4. Happy, who in thy house reside,  
Where thee they ever praise!

5. Happy, whose strength in thee doth bide,  
And in their hearts thy ways! 20

6. They pass through Baca's *thirsty* vale,  
*That dry and barren ground*;  
As through a fruitful watery dale,  
Where springs and showers abound.

7. They journey on from strength to strength 25  
*With joy and gladsome cheer*,  
*Till all before our God at length*  
In Sion do appear.

Ver. 19 to 25. See Sandys's elegant paraphrase of this passage:

"Happy, who on thee depend!  
"Thine their way, and thou their end.  
"Who, through *Baca* travelling,  
"Make that *thirsty vale* a spring:"  
"Or soft showers from clouds distill,  
"And their empty cisterns fill;  
"Fresh in strength, their course pursue,  
"Till they thee in Sion view."

8. Lord God of Hosts, hear *now* my prayer,  
 O Jacob's God give ear ; 30
9. Thou God, our shield, look on the face  
 Of thy anointed *dear*.
10. For one day in thy courts *to be*  
 Is better, *and more blest*,  
 Than *in the joys of vanity* 35  
 A thousand days *at best*.
- I, in the temple of my God,  
 Had rather keep a door,  
 Than dwell in tents, *and rich abode*,  
 With sin *for evermore*. 40
11. For God the Lord, both sun and shield,  
 Gives grace and glory *bright* ;  
 No good from them shall be withheld  
 Whose ways are just and right.
12. Lord God of Hosts, *that reign'st on high* ; 45  
 That man is *truly blest*,  
 Who *only* on thee doth rely,  
 And in thee only rest.

## P S A L M LXXXV.

1. THY land to favour graciously  
 Thou hast not Lord been slack ;  
 Thou hast from *hard* captivity  
 Returned Jacob back.
2. The iniquity thou didst forgive 5  
 That *wrought* thy people woe ;

- And all their sin, *that did thee grieve,*  
*Haft hid where none ſhall know.*
3. Thine anger all thou haſt remov'd,  
*And calmly* didſt return 10  
 From thy <sup>a</sup> fierce wrath which we had prov'd  
 Far worſe than fire to burn.
4. God of our ſaving health and peace,  
 Turn us, and us reſtore ;  
 Thine indignation cauſe to ceaſe 15  
*Towards us, and chide no more.*
5. Wilt thou be angry without end,  
 For ever angry thus ?  
 Wilt thou thy frowning ire extend 20  
 From age to age on us ?
6. Wilt thou not <sup>b</sup> turn and *bear our voice,*  
 And us again <sup>b</sup> revive,  
 That ſo thy people may rejoice  
 By thee preserv'd alive ?
7. Cauſe us to ſee thy goodneſs, Lord, 25  
 To us thy mercy ſhew ;  
 Thy ſaving health to us afford,  
*And life in us renew.*
8. *And now,* what God the Lord will ſpeak,  
 I will *go ſtraight and hear,* 30  
 For to his people he ſpeaks peace,  
 And to his ſaints *full dear,*

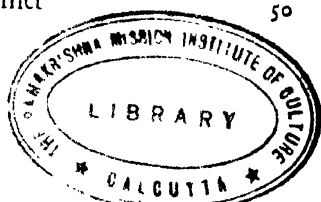
<sup>a</sup> Heb. *The burning heat of thy wrath.*    <sup>b</sup> Heb. *Turn to quicken us.*

- To his dear saints he will speak peace ;  
 But let them never more  
 Return to folly, *but surcease* 35  
*To trespass as before.*
9. Surely, to such as do him fear  
 Salvation is at hand ;  
 And glory shall *ere long appear*  
*To dwell within our land.* 40
10. Mercy and Truth, *that long were miss'd,*  
 Now *joyfully* are met ;  
 Sweet Peace and Righteousness have kiss'd,  
*And hand in hand are set.*
11. Truth from the earth, *like to a flower,* 45  
 Shall bud and blossom *then ;*  
 And Justice, from her heavenly bower,  
 Look down *on mortal men.*
12. The Lord will also then bestow  
 Whatever thing is good ; 50  
 Our land shall forth in plenty throw  
 Her fruits *to be our food.*
13. Before him Righteousness shall go,  
*His royal Harbinger :*  
 Then <sup>c</sup> will he come, and not be slow, 55  
 His footsteps cannot err.

<sup>c</sup> Heb. *He will set his steps to the way.*



7. I, in the day of my distress,  
Will call on thee *for aid* ;  
For thou wilt *grant me free access*,  
*And answer what I pray'd.*
8. Like thee among the Gods is none, 25  
O Lord ; nor any works  
*Of all that other Gods have done*  
Like to thy *glorious* works.
9. The Nations all whom thou hast made  
Shall come, *and all shall frame* 30  
To bow them low before thee, Lord,  
And glorify thy Name.
10. For great thou art, and wonders great  
By thy strong hand are done ;  
Thou, *in thy everlasting seat*, 35  
Remainest God alone.
11. Teach me, O Lord, thy way *most right* ;  
I in thy truth will bide ;  
To fear thy Name my heart unite,  
*So shall it never slide.* 40
12. Thee will I praise, O Lord my God,  
*Thee honour and adore*  
With my whole heart, and blaze abroad  
Thy Name for evermore.
13. For great thy mercy is toward me, 45  
And thou hast freed my soul,  
Even from the lowest hell set free,  
*From deepest darkness foul.*
14. O God, the proud against me rise,  
And violent men are met 50





- To seek my life, and in their eyes  
 No fear of thee have set.
15. But thou, Lord, art the God most mild,  
 Readiest thy grace to shew,  
 Slow to be angry, and *art styl'd* 55  
 Most merciful, most true.
16. O, turn to me *thy fiue at length*,  
 And me have mercy on ;  
 Unto thy servant give thy strength,  
 And save thy handmaid's son. 60
17. Some sign of good to me afford,  
 And let my foes *then* see,  
 And be asham'd ; because thou, Lord,  
 Dost help and comfort me.

## P S A L M LXXXVII.

1. AMONG the holy mountains *high*  
 Is his foundation fast ;  
*There seated in his sanctuary,*  
*His temple there is plac'd.*
2. Sion's *fair* gates the Lord loves more 5  
 Than all the dwellings *fair*  
 Of Jacob's land, *though there be store,*  
*And all within his care.*
3. City of God, most glorious things  
 Of thee *abroad* are spoke ; 10
4. I mention Egypt, *where proud kings*  
*Did our forefathers yoke.*

- I mention Babel to my friends,  
     *Philistia full of scorn ;*  
 And Tyre with Ethiops' *utmost ends*,      15  
     Lo this man there was born :  
 5. But *twice that praise shall in our ear*  
     *Be said of Sion last ;*  
 This and this man was born in her ;  
     High God shall fix her fast.      20  
 6. The Lord shall write it in a scroll  
     That ne'er shall be out-worn,  
 When he the nations doth inroll,  
     That this man there was born.  
 7. Both they who sing, and they who dance,      25  
     *With sacred songs are there ;*  
 In thee *fresh brooks, and soft streams glance*,  
     *And all my fountains clear.*

Ver. 21. *The Lord shall write it in a scroll —*  
     *When he the nations doth inroll,]* So Sandys :

“ The Lord, in his eternal *scroll*,  
 “ Shall these, as citizens, *inroll*.”

PSALM LXXXVIII.

1. LORD God, that dost me save and keep,  
     All day to thee I cry ;  
 And all night long before thee *weep*,  
     Before thee *prostrate lie*.  
 2. Into thy presence let my prayer      5  
     *With sighs devout ascend ;*

- And to my cries, that *ceaseless* are,  
 Thine ear with favour bend.
3. For, cloy'd with woes and trouble store,  
 Surcharg'd my soul doth lie ; 10  
 My life, at *Death's uncheerful door*,  
 Unto the grave draws nigh.
4. Reckon'd I am with them that pass  
 Down to the *dismal* pit ;  
 I am a <sup>4</sup> man, but weak alas ! 15  
 And for that name unfit.
5. From life discharg'd and parted quite  
 Among the dead to *sleep* ;  
 And like the slain in *bloody fight*,  
 That in the grave lie *deep*. 20  
 Whom thou rememberest no more,  
 Dost never more regard,

\* Heb. *A man without manly strength.*

Ver. 9. ————— *trouble store*,] So edition 1673.  
 Toulson, Tickell, and Fenton, read *fore*. WARREN.

Ver. 11. ——— at *Death's uncheerful door*,] Another phrase  
 in the new translation of the Psalms, *Pf. cvii. 18.* "They were  
 even hard at *Death's door*." But the expression had been beauti-  
 fully employed also in our own poetry. See Sackvil's *Induction*,  
 of which the earliest edition was in 1559, where he describes  
 Old Age :

"His withered fist, still knocking at *Death's door*."

And Drummond's *Sonnet to Sir W. Alexander* :

"Though I have twice been at the *dores of Death*,

"And twice found *but those gates* that ever mourn, &c."

Compare Milton's 24th line of this translation ; a line of re-  
 markable energy :

"Death's hideous house hath barr'd."

- Them, from thy hand deliver'd o'er,  
*Death's hideous bouse hath barr'd.*
6. Thou in the lowest pit *profound* 25  
 Hast set me *all forlorn*,  
 Where thickest darkness *bovers round*,  
 In horrid deeps *to mourn*.
7. Thy wrath, *from which no shelter saves*,  
 Full sore doth press on me ; 30  
<sup>b</sup> Thou break'st upon me all thy waves,  
<sup>b</sup> And all thy waves break me.
8. Thou dost my friends from me estrange,  
 And mak'st me odious,  
 Me to them odious, *for they change*, 35  
 And I here pent up thus.
2. Through sorrow, and affliction great,  
 Mine eye grows dim and dead ;  
 Lord, all the day I thee entreat,  
 My hands to thee I spread. 40
10. Wilt thou do wonders on the dead ?  
 Shall the decess'd arise,  
 And praise thee *from their loathsome bed*  
*With pale and hollow eyes ?*

<sup>b</sup> *The Hebr. bears both.*

Ver. 43. ———— *their loathsome bed*] A phrase not dissimilar to that of Shakspeare's *Romeo* :

“ Why I descend into this *bed of death* ;”

where he means the *tomb* of Juliet. Addison thus commences one of his hymns :

11. Shall they thy loving kindness tell, 45  
     On whom the grave *bath hold*?  
 Or they, who in perdition *dwell*,  
     Thy faithfulness *unfold*?  
 12. In darkness can thy mighty *band*  
     Or wondrous acts be known? 50  
 Thy justice in the *gloomy* land  
     Of *dark* oblivion?  
 13. But I to thee, O Lord, do cry,  
     *Ere yet my life be spent*;  
 And *up to thee* my prayer *doth hie*, 55  
     Each morn, and thee prevent.  
 14. Why wilt thou, Lord, my soul forsake,  
     And hide thy face from me,  
 15. That am already bruise'd, and <sup>c</sup> shake  
     With terror sent from thee? 60  
 Bruise'd, and afflicted, and *so low*  
     As ready to expire;  
 While I thy terrors undergo,  
     Astonish'd with thine ire.  
 16. Thy fierce wrath over me doth flow; 65  
     Thy threatenings cut me through:  
 17. All day they round about me go,  
     Like waves they me pursue.

“ When rising from the *bed of death*,  
 “ O'erwhelm'd with guilt and fear,  
 “ I see my Maker face to face;  
 “ O, how shall I appear!”

<sup>c</sup> Heb. *Præ Concessione*.

13. Lover and friend thou hast remov'd,  
 And sever'd from me far : 70  
 They *fly me now* whom I have lov'd,  
 And as in darknefs are \*.

\* I will here throw together some of the most striking stanzas in this and the preceding *Psalms*.

*Pfal.* lxxx. v. 41.

With her green shade that cover'd all,  
 The hills were over-spread,  
 Her boughs as high as cedars tall  
 Advanc'd their lofty head.  
 Return, O God of Hosts, look down,  
 From heav'n, thy seat divine ;  
 Behold us, but without a frown,  
 And visit this thy vine.

*Pf.* lxxxi. v. 5.

Prepare a hymn, prepare a song,  
 The timbrel hither bring,  
 The cheerful psaltery bring along,  
 And harp with pleasant string.

*Pf.* lxxxiii. v. 21.

The tents of Edom, and the brood  
 Of scornful Ishmael,  
 Moab, with them of Hagar's blood,  
 That in the desert dwell.

*Ibid.* v. 41.

As Zeb and Oreb evil sped,  
 So let their princes speed ;  
 As Zeba and Zalmunna bled,  
 So let their princes bleed.

*Ibid.* v. 53.

As when an aged wood takes fire,  
 Which on a sudden strays,  
 The greedy flame runs higher and higher,

Till all the mountains blaze :  
 So with thy whirlwind them pursue,  
 And with thy tempest chafe, &c.

*Pf.* lxxxiv. v. 21.

They pass through Baca's thirsty vale,  
 That dry and barren ground ;  
 As through a fruitful watery dale,  
 Where springs and showers abound.

*Pf.* lxxxv. v. 45.

Truth from the earth, like to a flower,  
 Shall bud and blossom then :  
 And Justice from her heavenly bower  
 Look down on mortal men.—  
 Before him Righteousness shall go,  
 His royal harbinger :  
 Then will he come, and not be slow .  
 His footsteps cannot err.

*Pf.* lxxxviii. v. 5.

Into thy presence let my prayer  
 With sighs devout ascend ;  
 And to my cries, that ceaseless are,  
 Thine ear with favour bend.

*Pf.* lxxxviii. v. 20.

Whom thou rememberest no more,  
 Dost never more regard,  
 Their, from thy hand deliver'd o'er,  
 Death's hideous house hath barr'd.  
 Thou in the lowest pit profound  
 Hast set me all forlorn,  
 Where thickest darkness hovers round,  
 In horrid deeps to mourn.—  
 Through sorrow, and afflictions great,  
 Mine eyes grow dim and dead :  
 Lord, all the day I thee entreat,  
 My hands to thee I spread.

Wilt thou do wonders on the dead ?  
 Shall the deceas'd arise,  
 And praise thee from their loathsome bed,  
 With pale and hollow eyes ?  
 Shall they thy loving kindness tell  
 On whom the grave hath hold ?  
 Or they, who in perdition dwell,  
 Thy faithfulness unfold ?  
 In darkness can thy mighty hand  
 Or wonderous acts be known ;  
 Thy justice in the gloomy land  
 Of dark oblivion ?

Ibid. v. 65.

Thy fierce wrath over me doth flow,  
 Thy threatenings cut me through ;  
 All day they round about me go,  
 Like waves they me pursue. WARTON.



## A PARAPHRASE ON PSALM CXIV. \*

*This and the following Psalm were done by the Author  
at fifteen years old.*

WHEN the blest seed of Terah's faithful son,  
 After long toil, their liberty had won ;  
 And past from Pharian fields to Canaan land,  
 Led by the strength of the Almighty's hand ;  
 Jehovah's wonders were in Israel shown,      5  
 His praise and glory was in Israel known.  
 'That saw the troubled Sea, and shivering fled,  
 And fought to hide his froth-becurled head  
 Low in the earth ; Jordan's clear streams recoil,  
 As a faint host that hath receiv'd the foil.      10

\* This and the following Psalm are Milton's earliest performances. The first he afterwards translated into Greek. In the last are some very poetical expressions : " The *golden-tressed* sun, God's *thunder-clapping* hand, The moon's *spangled sisters* bright, and *Above the reach of mortal eye*." WARTON.

Ver. 8. ———— *his* froth-becurled head] P. Fletcher, Milton's contemporary, has the "*sea's* proud *white-curved* head," *Psic. Ecl.* edit. 1633, p. 1.

Ver. 9. ———— *Jordan's* clear streams recoil,  
*As a faint host that hath receiv'd the foil.*] The rhymes are probably from Sylvester, as Mr. Dunster also notices in his " Considerations on Milton's early Reading." See *Dn Bart.* p. 337, edit. 1621.

The high huge-bellied mountains skip, like  
rams  
Amongst their ewes ; the little hills, like lambs.

“ Ay Satan aims our constant faith to *foil*,

“ But God doth seal it, never to *recoil*.”

*Foil* is *defeat*, a substantive used in the same sense by Harington in his *Orl. Furioso*, and by Shakspeare repeatedly. The verb, as in v. 65 of the next Psalm, is frequent in Spenser : See *Faer. Qu.* ii. x. 48, v. xi. 33, vi. 34, &c. And Harington's *Orl. Fur.* 1607, p. 1, p. 91, &c. The substantive, and the verb often, occur in *Par. Lost*. Sandys, like Milton, thus finely employs *recoil*, Psalm lxxvii.

“ The Deeps were troubled at thy sight,

“ And Seas *recoil'd* in their affright.”

Ver. 11. *The high huge-bellied mountains*] Perhaps the following extravagant imagery in Sylvester, p. 9, might suggest, to the young poet, the epithet *huge-bellied* :

————— “ the lowly fields,

“ *Pufft up*, shall *swell* to *huge* and mighty *hills*.”

Lisle, in his translation of *Part of Du Bartas*, debases a poetical passage, where he describes the Almighty hearkening to the prayers of Noah and bidding the Flood to cease, by a piece of similar bombast, edit. 1625, p. 31.

“ Th' Eternall heard their voice, and bid his Triton sound

“ Retreate vnto the flood : then, waue by waue, to bound

“ The waters haft away ; all riuers know their bankes,

“ And seas their wonted shore ; *hills* grow with *swelling*  
*flanks*.”

Lisle says, in his address *To the Reader*, that “ many years before Siluester began, this [translation] he had lying by him ; yea partly published in print, as anno 1596, and anno 1598, and dedicated to the late noble Charles Earle of Nottingham.”—In the preceding quotation may be observed a mixture of heathen

Why fled the ocean? And why skipt the mountains?

Why turned Jordan toward his crystal fountains?  
Shake, Earth; and at the presence be aghast 15  
Of Him that ever was, and aye shall last;

mythology with sacred truth; to which, objections have been justly made, in the remarks on *Lycidas*. Perhaps this impropriety might not be uncommon in the poets of that period.—I must observe that Lisle, in his *Pastorall Dedication to the King*, says

“ My former Shepherds song deuifed was  
“ To please great Scotus, and his *Lycidas*.”

The name *Lycidas*, therefore, appears not to have been “ first imported into *Englsh* pastoral by Milton.” See Mr. Warton’s Note on *Lycidas*, v. 189.

Ver. 13. *Why fled the ocean? &c.*] The original is weakened. The question should have been asked by an address, or an appeal, to the sea and mountains. WARTON.

Ver. 15. *Shake, Earth; and at the presence be aghast*  
*Of Him that ever was, and aye shall last;*] He was now only fifteen! WARTON.

Ver. 16. ——— *that ever was, and aye shall last;*] The reduplication of *aye* for *ever*, Mr. Dunster observes, is in the very opening of Sylvester’s *Du Bartas*; in which *aye* for *ever* is indeed most frequent.—But this was the common phraseology of the time. Spenser, Drummond, Harington, and many other poets, afford innumerable instances. I will cite an example of the reduplication from Groue’s *Songs and Sonnettes*, 1587. bl. l.

“ Then *aye* persift in stedfast faith  
“ For *euer* to endure.”

Milton retains the form of *aye* in one of his latest published poetical performances, as given in his *Hist. of England*, 1670. See p. 102 of this volume.

That glassy floods from rugged rocks can crush,  
And make soft rills from fiery flint-stones gush.

Ver. 17. *That glassy floods*] See *Comus*, v. 861. Prior has copied "the *glassy floods*," in his *Solomon*, B. ii. 683. Donne has "the *glassie deep*," *Poems*, edit. 1633, p. 14. Our poets borrowed from Virgil. Whence also Buchanan, *Jephthes*, Chor, "Jordanis vitreo gurgite &c." And Grotius, *Silv*, lib. ii. "Et vitreis Solvæus aquis."

Ibid. *That glassy floods from rugged rocks can crush,  
And make soft rills from fiery flint-stones gush.*] The rhymes, as Mr. Dunster remarks, are Sylvester's, *Du Bart*. p. 30, of rain:

"And so one humour doth another crush,  
"Till to the ground their liquid pearls do gush."

The *gushing* rill, I apprehend, was dictated by the account of the miracle recorded in Scripture, *Pf.* cv. 41, *Isaiah* xlvi. 21; perhaps without any obligation to Sylvester's use of *gush*, or to Spenser's, *Faer. Qu.* vi. iii. 50. i. viii. 10, v. vi. 31, &c. Sandys, in paraphrasing the miracle of Moses, agrees with Milton:

"Even from their barren fides the waters gush'd,  
"And down in rivers through the vallies rush'd,"

## PSALM CXXXVI.

LET us, with a gladfome mind,  
 Praise the Lord, for he is kind ;  
     For his mercies aye endure,  
     Ever faithful, ever sure.  
 Let us blaze his name abroad, 3  
 For of Gods he is the God.  
     For his &c.  
 O, let us his praises tell,  
 Who doth the wrathful tyrants quell. 10  
     For his &c.  
 Who, with his miracles, doth make  
 Amazed Heaven and Earth to shake.  
     For his &c. 15  
 Who, by his wisdom, did create  
 The painted heavens so full of state.  
     For his &c. 20

Ver. 5. *Let us blaze his name abroad,*] So Spenfer, of his knights and ladies, *Faer. Qu. i. i. 1.*

“ Whose praises hauing slept in silence long,

“ Mee, all to meane, the sacred Muse areeds

“ To blazon broad amongst her learned throng.”

See also *blaze abroad* in Milton's 86th *Pf.* v. 43.

Ver. 18. *The painted heavens so full of state.*] Compare a Sonnet of Bartolini, p. 209,

“ Era dipinto il ciel de fuoi colori, &c.”

Sonetti de diversi Accademici Senesi, Siena, 1608. And Drummond, in one of his *Hymns*, speaking of the firmament, thus addresses the Divine Being :

“ Thou paint'st the same with shining flame.”

Who did the solid earth ordain  
To rise above the watery plain.

For his *Ec.*

Who, by his all-commanding might, 25  
Did fill the new-made world with light.

For his *Ec.*

And caus'd the golden-tressed sun 30  
All the day long his course to run.

For his *Ec.*

See also Buchanan, *De Sphær.* lib. i. p. 114. edit. Ruddiman.

————— "*pitæque nitorem*

"*Ætheris, et puros radiati luminis orbes.*"

Ver. 22. ————— *the watery plain.*] Pope, *Windf. For.*  
v. 146.

"And pykes, the tyrants of the *watery plains.*"

See Note on *Comus*, v. 429. WARTON.

Milton has the same phrase, *Par. Lost*, B. i. 396. "Rabba and her *watery plain.*" This combination is very frequent in our ancient poetry. Thus Spenser, *Faer. Qu.* iv. xi. 24. "Playing on the *watery plaine.*" Drummond, in his *Sonn. to the Sun*, 1616. "From those *watry plaines* thy golden head raise vp." Browne, *Brit. Past.* 1616, B. ii. S. iii. "The nymphs that floate vpon these *watry plaines.*" Drayton, *Polyolb.* 1622, p. 239. "Nep-tunes *watry plaine*;" the whole of which Randolph copies literally, *Poems* 1640, p. 2. Drayton has also the following masterly line, describing a ship, *Barons Warres*, 1627, iiij. 19.

"Spreading her proud sayles on the *watry playne.*"

See also P. Fletcher's *Purp. Isl.* 1633, c. iii. st. 28. "Ofen meeting on the *watry plain.*"

Ver. 29. ————— *the golden-tressed sun*] "I cannot avoid referring this expression," says Mr. Dunster, "to Sylvester's *Du Bartas*, where the sun is not only described 'with *golden tresses*,' p. 85, but it is also said, p. 360.

The horned moon to shine by night,

' Scarce did the golden governour of day  
' O'er Memphis yet the *golden tress* display.' —

But Milton perhaps was here rather thinking of, or indeed translating, Buchanan's version of this psalm. See *Pf.* cxxxvi. Buch. *Opp.* edit. Ruddiman. p. 93.

" Qui *solem* AURICOMUM jussit dare jura diei."

Buchanan again calls the sun "*auricomum*," De Sphær. lib. i. ad fin. I might also observe that the *golden tress* of the sun are in Dunbar's Scottish poem, "The Thistle and the Rose," ft. viii.

" The pourpour *fone* —

" Q'whois *gilt tress*is schone so wondir cleir."

and that Niccols has "the morning starre's *golden tress*," in his *England's Eliz.* 1610, p. 784. Sylvester likewise calls the sun "*golden-brow'd*," Du Bart. p. 770. But Milton, in translating Buchanan, might probably have noticed the following compound in Drayton's *England's Heroical Epistles*, written about the close of the 16th century. See the folio edit. 1627, p. 221.

" As Cynthia, from her waue-embattel'd shrowds,  
" Opening the west, comes streaming through the clouds,  
" With shining troupes of *siluer-tressed* stars,  
" Attending on her as her torch-bearers, &c."

Peacham, in his fourth *Nupt. Hymn*, following his *Period of Mourning*, ed. 1613, very poetically calls January *snow-tressed*: "The passage is beautiful.

" But clouds were fled that ouer-cast the ayre,  
" And Phœbus threw about his *golden bayre*;  
" Eke *snow-tress'd* January (feldom seene)  
" Vpon his brow had got a wreath of greene."

Ver. 33. *The horned moon*] Her usual epithet in our old poetry. Thus, in Craig's *Songes and Sonnetts*, 1606.

" And *horned* Luna, penfive, sad, and paille."

Mr. Dunster observes, that she is often called "Night's *horned* queen," in Sylvester's *Du Bartas*. See also Chaucer, edit. Urr.

Amongst her spangled sisters bright.

For his &c.

35

p. 419, and Harington's *Orl. Fur.* edit. 1607, p. 143. And Greene's *Comicall Historie of Alphonsus king of Arragon*, 4°. 1599. A. ii. S. ult.

" Ere Cynthia, the shining lampe of night,

" Doth scale the heauens with her *horned* head."

I take this occasion to observe, that Shakspeare introduces his Player-king in *Hamlet*, " Full thirty times hath Phœbus' cart gone round &c.," with a view to ridicule a passage in this play, A. iii. A priest the speaker :

" *Thrise* te *times* Phœbus, with his golden beames,

" Hath compassed the circle of the skie ;

" *Thise ten times* Ceres hath her workmen hir'd,

" And filld her barnes with frutefull crops of corne,

" *Since first* in priesthood I did lead my life."

This old drama, and *The Rare Triumphes of Love and Fortune*, quoted in these volumes, have hitherto escaped the commentators on Shakspeare. The copies, to which I have had access, belong to the Duke of Bridgewater.

Ver. 34. *Amongst her spangled sisters bright.*] See the Notes on *Par. Lost*, B. vii. 384, and 358, where Sylvester calls the stars " gilt *spangles* ;" who also, as Mr. Dunster remarks, has the " heaven's *star-spangled* canopy," *Du Bart.* p. 43, and " the *bright star-spangled* regions," p. 143. But this was the common poetical decoration of the firmament. Thus Shakspeare, *Tam. of Shrew*, A. iv. S. v. " When *stars* do *spangle* heaven." See also Note on *Comus*, v. 1003. Drummond describes the heavens " *spangled* with *stars*," *Poems*, p. 152, and in other places. Yarrington, in his *Two Tragedies in One*, 1601, has the following passage :

" Yee glorious beames of that *bright*-shining lampe,

" That lights the *starre-bespangled* firmament, &c."

See also Peacham's *Nupt. Hymn.* i. ed. 1613. The heaven's " *starry-spangled* gowne of blew." Lisle, in his *Part of Du Bart.* p. 154, calls the heaven " the *starre-empowred* vault." See the Note on *Par. Lost*, B. vii. 581.



He, with his thunder-clasping hand,  
Smote the first-born of Egypt land.

For his *Œc*.

And, in despite of Pharaoh fell,  
He brought from thence his Israël.

For his *Œc*.

The ruddy waves he cleft in twain 45  
Of the Erythræan main.

For his *Œc*,

Ver. 37. ——— *his thunder-clasping hand,*] A sublime compound; not indebted, I think, to Sylvester's "*thunder-thrower*," or "*thunder-darter*," or "*the only-thundring hand of God*," as has been supposed. Possibly the young poet might be thinking of the classical *Jupiter Tonans*, who is represented in antique medals and gems grasping the fulmen as ready to dart it at the head of his enemies. "*Coruscâ fulmina molitur dextrâ*," Virg. *Georg.* i. 328.

Ver. 41. *And, in despite of Pharaoh fell,*  
*He brought from thence his Israël.*] The frequency of these rhymes in Sylvester's *Du Bartas*, no doubt, suggested to Milton the same termination. Mr. Dunster refers to pp. 357, 377, 438, 478; and moreover observes that Pharaoh is called *fell* in p. 361 of the same volume.

Ver. 45. *The ruddy waves he cleft in twain*  
*Of the Erythræan main.*] So in Sylvester's *Du Bart.* ed. *supr.* p. 48, cited by Mr. Dunster.

"His dreadful voice, to save his ancient sheep,  
"Did cleave the bottom of th' *Erythrean* deep."

"This passage alone," Mr. Dunster adds, "seems nearly sufficient to fix on Milton an acquaintance with, and recollection of, Sylvester's *Du Bartas*; especially as I can also refer his '*ruddy waves*' of the Erythræan or Red Sea to the same source, p. 967.

————— '*along the sandy shore,*  
'Where the *Erythrean ruddy* billows roar.' "—

The floods stood still, like walls of glafs,  
While the Hebrew bands did pafs. 50

For his &c.

But full soon they did devour  
The tawny king with all his power.

For his &c. 55

His chosen people he did blefs  
In the wasteful wildernefs.

For his &c.

In bloody battle he brought down  
Kings of prowefs and renown.

For his &c.

He foil'd bold Scon and his hoft,  
That rul'd the Amorrëan coaft. 65

For his &c.

It is remarkable, that Lisle has also translated Du Bartas's  
" *le flot Erythrean, the ruddie seas,*" p. 170. edit. supr. Sandys  
has adopted *Erythrean* in his lxxiv<sup>th</sup> *Pfalm* :

" Thou struck'st the *Erythrean* waves, &c."

See also his *Christ's Passion*, 1640, p. 65.

Ver. 53. *But full soon they did devour*

*The tawny king with all his power.*] " Thus  
exactly," says Mr. Dunster, " and with the same fine effect,  
Sylvester, p. 704.

' But contrary the Red Sea did *devour*

' The barbarous tyrant with his mighty *power.*'"—

There is here an expression, however, to be noticed in Fairfax's  
*Tasso*, edit. 1600, p. 47.

' Conquer'd were all hot Affrike's *tawny kings.*'"

Ver. 66. ——— *the Amorrëan coaft.*] This epithet seems  
to me an additional proof, that Buchanan's version of this psalm

And large-limb'd Og he did subdue,  
With all his over-hardy crew. 70

For his &c.

And, to his servant Israë!,  
He gave their land therein to dwell.

For his &c.

He hath, with a piteous eye,  
Beheld us in our misery.

For his &c. 80

And freed us from the slavery  
Of the invading enemy.

For his &c.

All living creatures he doth feed, 85  
And with full hand supplies their need.

For his &c.

Let us therefore warble forth  
His mighty majesty and worth. 90

For his &c.

was in the young poet's mind. See the page already mentioned in the Note on v. 29.

"Stravit *Amorrhæum* validâ virtute Sconem."

Ver. 69. *And large-limb'd Og*] The compound is literally from Drayton's *Owle*, 1604. "*Lurge-lymb'd oak*." See also Marston's *Scourge of Villanie*, 1598, B. iii. Sat. viii.

"*Big-limm'd Alcides, doff thy honor's crowne*."

Ver. 86. *And with full hand supplies their need*.] So, in *Comus* :

"With such a *full* and *unwithdrawing hand*."

Ver. 89. *Let us therefore warble forth*] A phrase, as Mr. Dunster also observes, in the first page of Sylvester's *Du Bartas* :

"O Father! grant I sweetly *warble forth* &c."

That his mansion hath on high  
 Above the reach of mortal eye.  
 For his mercies aye endure,  
 Ever faithful, ever sure.

95

Ver. 94. *Above the reach of mortal eye.*] "This is admired by Mr. Warton as a very poetical expression, and so it is," says Mr. Dunster. "But," he adds, "Sylvester had before spoken of

————— 'all that is, or *may be seen*

' *By mortal eye* under Night's horned queen.' p. 40." —

I would rather refer to p. 469 of Sylvester's *Du Bartas*, where the Almighty is described :

"Why paint you *Whom no mortal eye* can see?"

Again, p. 943. "With God is light

"More pure, more piercing, *past a mortal eye.*"

But this had been a very common expression. Spenser, *Faer. Qu.* i. vii. 33.

"No might of *mortall eye* be ever scene."

See also *ibid.* ii. ii. 41. And *Pigmalion's Image*, 1598.

————— "such redde, and so pure white,

"Did neuer blef the *eye of mortall sight.*"

Thus, in Fairfax's *Taffo*, ed. 1600, p. 140. "Hid from *mortall eye.*" See also p. 217, and p. 259. And Harington's *Orl. Fur.* ed. 1607, p. 50. "That erst was scene with any *mortall eye.*"

In the brief compass of this and the preceding Psalm may be observed the Variety of Milton's Early Reading. They illustrate his own observation in a Letter to his preceptor, Thomas Young, dated soon after he had written these his earliest poetical attempts : "Hæc scripsi Londini inter urbana diverticula, non *libris*, ut *soleo*, circumseptus." Tho: Junio, Mart. 26, 1625.



JOANNIS MILTONI

LONDINENSIS

P O E M A T A.

QUORUM PLERAQUE INTRA ANNUM ÆTATIS  
VIGESIMUM CONSCRIPSIT.



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**H**ÆC quæ sequuntur de Authore testimonia, tametsi ipse intelligebat non tam de se quàm supra se esse dicta, cò quòd præclaro ingenio viri, nec non amici, ita ferè solent laudare, ut omnia suis potiùs virtutibus, quàm veritati congruentia, nimis cupidè affingant, noluit tamen horum egregiam in se voluntatem non esse notam; cùm alii præsertim ut id faceret magnoperè suaderent. Dum enim nimix laudis invidiam totis ab se viribus amolitur, sibi quod plus æquo est non attributum esse mavult, judicium interim hominum cordatorum atque illustrium quin summo sibi honori ducat, negare non potest.

*Joannes Baptista Mansus, Marchio Villensis, Neapolitanus, ad JOANNEM MILTONIUM Anglum.*

UT mens, forma, decor, facies, mos, si pietas sic,  
Non Anglus, verùm herclè Angelus, ipse fores.

*Non Anglus, verum hercle Angelus]* Such was nearly the remark of Gregory, Archdeacon of Rome, as related by Milton in his *Hist. of Eng.* B. iv. "The Northumbrians had a custom to sell their children for a small value into any foreign land. Of



*Ad JOANNEM MILTONEM Anglum triplivî poëscos  
laureâ coronandum, Græcâ nimirum, Latinâ,  
atque Hetruscâ, Epigramma Joannis Salsilli  
Romani.*

CEDE, Meles ; cedat depressâ Mincius urnâ ;  
Sebetus Tassum desinat usque loqui ;  
At Thamefis victor cunctis ferat altior undas,  
Nam per te, Milto, par tribus unus erit.

*Ad JOANNEM MILTONUM.*

GRÆCIA Mæonidem, jactet sibi Roma Ma-  
ronem,  
Anglia Miltonum jactat utrique parem.

*Selvaggi.*

which number two comely youths were brought to Rome, whose fair and honest countenances invited Gregory, pitying their condition, to demand whence they were : It was answered, that they were *Angli*, of the province *Deira*, subjects to *Alla* king of Northumberland, and by religion Pagans. Which last Gregory deploring, fram'd on a sudden this allusion to the three names he heard ; that the *ANGLI* so like to *ANGELS* should be snatched *de ira*, that is, from the wrath of God, to sing *Hallelujah*."

*Nam per te, Milto, par tribus unus erit.*] The conclusion is not dissimilar to the last line of Dryden's celebrated epigram on Milton :

" *To make a third, the join'd the former two.*"

But the next verses by Selvaggi, it has often been remarked, suggested to Dryden the formation and turn of his epigram.

*Al Signor Gio. Miltoni Nobile Inglese.*

*O D E.*

ERGIMI all' Etra ò Clio  
 Perche di stelle intreccierò corona  
 Non più del Biondo Dio  
 La Fronde eterna in Pindo, e in Elicon,  
 Dienfi a merto maggior, maggiori i fregi,  
 A' celeste virtù celesti pregi.

Non puo del tempo edace  
 Rimaner preda, eterno alto valore  
 Non puo l' oblio rapace  
 Furar dalle memorie eccelfo onore,  
 Su l' arco di mia cetra un dardo forte  
 Virtù m' adatti, e ferirò la morte.

Del Ocean profondo  
 Cinta dagli ampi gorgi Anglia refiede  
 Separata dal mondo,  
 Però che il suo valor l' umano eccede :  
 Questa feconda sà produrre Eroi,  
 Ch' hanno a ragion del sovrumano tra noi.

Alla virtù sbandita  
 Danno ne i petti lor fido ricetta,  
 Quella gli è sol gradita,  
 Perche in lei fan trovar gioia, e diletto ;  
 Ridillo tu, Giovanni, e mostra in tanto  
 Con tua vera virtù, vero il mio Canto.

Lungi dal Patrio lido  
Spinse Zeusi l' industre ardente brama ;  
Ch' udio d' Helena il grido  
Con aurea tromba rimbombar la fama,  
E per poterla effigiare al paro  
Dalle più belle Idee trasse il più raro.

Così l'Ape Ingegnosa  
Trac con industria il suo liquor pregiato  
Dal giglio e dalla rosa,  
E quanti vaghi fiori ornano il prato ;  
Formano un dolce suon diverse Chorde,  
Fan varie voci melodia concorde.

Di bella gloria amante  
Milton dal Ciel natio per varie parti  
Le peregrine piante  
Volgesti a ricercar scienze, ed arti ;  
Del Gallo regnator vedesti i Regni,  
E dell' Italia ancor gl' Eroi più degni.

Fabro quasi divino  
Sol virtù rintracciando il tuo pensiero .  
Vide in ogni confino  
Chi di nobil valor calca il sentiero ;  
L'ottimo dal miglior dopo scegliea  
Per fabbricar d' ogni virtù l' Idea.

Quanti nacquero in Flora  
O in lei del parlar Tosco appreser l' arte,  
La cui memoria onora  
Il mondo fatta eterna in dotte carte,

Voleſti ricercar per tuo teſoro,  
E parlaſti con lor nell' opre loro.

Nell' altera Babelle  
Per te il parlar confuſe Giove in vano,  
Che per varie favelle  
Di ſe ſteſſa trofeo cadde fu'l piano:  
Ch' Ode oltr' all' Anglia il ſuo più degno Idioma  
Spagna, Francia, Toſcana, e Grecia, e Roma.

I più profondi arcani  
Ch' occulta la natura e in cielo e in terra  
Ch' à Ingegni ſovrumani  
Tropo avara tal' hor gli chiude, e ferra,  
Chiaramente conoſci, e giungi al fine  
Della moral virtude al gran confine,

Non batta il Tempo l' ale,  
Fermiſi immoto, e in un fermin ſi gl' anni,  
Che di virtù immortale  
Scorron di troppo ingiurioſi a i danni ;  
Che s' opre degne di Poema e ſtoria  
Furon già, l' hai preſenti alla memoria.

Dammi tua dolce Cetra  
Se vuoi ch' io dica del tuo dolce canto,  
Ch' inalzandoti all' Etra  
Di farti huomo celeſte ottiene il vanto,  
Il Tamigi il dirà che gl' e conceſſo  
Per te ſuo cigno pareggiar Permeſſo.

Io che in riva del Arno  
Tento spiegar tuo merto alto, e preclaro  
So che fatico indarno,  
E ad ammirar, non a lodarlo imparo ;  
Freno dunque la lingua, e ascolto il core  
Che ti prende a lodar con lo stupore \*.

*Del fig. ANTONIO FRANCINI, gentilhuomo  
Fiorentino.*

\* Dr. Johnson thinks, that, after much tumid and trite panegyric, the concluding stanza of this Ode is natural and beautiful. WARTON.

# JOANNI MILTONI

## LONDINENSI:

Juveni patriâ, virtutibus, eximio;  
VIRO, qui multa peregrinatione, studio cuncta  
orbis terrarum loca, perspexit; ut novus  
Ulysses omnia ubique ab omnibus apprehenderet;

Polyglotto, in ejus ore linguæ jam deperditæ  
sic reviviscunt, ut idiomata omnia sint in ejus  
laudibus infacunda; Et jure ea percallet, ut ad-  
mirationes et plausus populorum ab propriâ fa-  
pientiâ excitatos intelligat:

Illi, cujus animi dotes corporisque sensus ad  
admirationem commovent, et per ipsam motum  
cuique auferent; cujus opera ad plausus hortan-  
tur, sed \* venustate vocem laudatoribus adimunt.

Cui in memoriâ totus orbis; in intellectu fa-  
pientia; in voluntate ardor gloriæ; in ore elo-  
quentia; harmonicos cœlestium sphærarum so-  
nitus, astronomiâ duce, audienti; characteres mi-  
rabiliû naturæ per quos Dei magnitudo de-

\* Venustate] *Vasitate*. Edit. 1645.

scribitur, magistrâ philosophiâ, legenti ; antiquitatum latebras vetustatis excidia, eruditionis ambages, comite assiduâ autorum lectione,

Exquirenti, restauranti, percurrenti.  
*At cur nitor in arduum ?*

Illi, in cujus virtutibus evulgandis ora Famæ non sufficiant, nec hominum stupor in laudandis fatis est, reverentiæ at amoris ergo hoc ejus meritis debitum admirationis tributum offert *Carolus Datus* \* Patricius Florentinus,

Tanto homini servus, tantæ virtutis amator.

\* Carlo Dati, one of Milton's literary friends at Florence. See *Epitaph. Damon*, v. 137. Tickell and Fenton, who might have been taught better by Tonson's previous editions, read, *Carolus Deodatus*, as if it was our author's friend Charles Deodate. See the first Note on the first Elegy. WARTON.

PRELIMINARY OBSERVATIONS  
ON  
THE LATIN VERSES.

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MILTON is said to be the first Englishman, who after the restoration of letters wrote Latin verses with classick elegance. But we must at least except some of the hendecasyllables and epigrams of Leland, one of our first literary reformers, from this hasty determination.

In the Elegies, Ovid was professedly Milton's model for language and versification. They are not, however, a perpetual and uniform tissue of Ovidian phraseology. With Ovid in view, he has an original manner and character of his own, which exhibit a remarkable perspicuity of contexture, a native facility and fluency. Nor does his observation of Roman models oppress or destroy our great poet's inherent powers of invention and sentiment. I value these pieces as much for their fancy and genius, as for their style and expression.

That Ovid among the Latin poets was Milton's favourite, appears not only from his elegiack but his hexametrick poetry. The versification of our author's hexameters has yet a different structure from that of the Metamorphoses: Milton's is more clear, intelligible, and flowing; less desultory, less familiar, and less embarrassed with a frequent recurrence of periods. Ovid is at once rapid and abrupt. He wants dignity: he has too much conversation in his manner of telling a story. Prolixity of paragraph, and length of sentence, are peculiar to Milton. This is seen, not only in some of his exordial invocations in the *Paradise Lost*, and



in many of the religious addresses of a like cast in the profane works, but in his long verse. It is to be wished that, in his Latin compositions of all sorts, he had been more attentive to the simplicity of Lucretius, Virgil, and Tibullus.

Dr. Johnson, unjustly I think, prefers the Latin poetry of May and Cowley to that of Milton, and thinks May to be the first of the three. May is certainly a sonorous versifier, and was sufficiently accomplished in poetical declamation for the continuation of Lucan's *Pharjalia*. But May is scarcely an author in point. His skill is in parody; and he was confined to the peculiarities of an archetype, which, it may be presumed, he thought excellent. As to Cowley when compared with Milton, the same critick observes, "Milton is generally content to express the thoughts of the ancients in their language: Cowley, without much loss of purity or elegance, accommodates the diction of Rome to his own conceptions.—The advantage seems to lie on the side of Cowley." But what are these conceptions? Metaphysical conceits, all the unnatural extravagancies of his English poetry; such as will not bear to be clothed in the Latin language, much less are capable of admitting any degree of pure Latinity. I will give a few instances, out of a great multitude, from the *Davidis*.

" Hic sociatorum sacra constellatione vatum,  
 " Quos felix virtus evexit ad æthera, nubes  
 " Luxuriæ supra, tempestatæque laborum <sup>a</sup>."

Again,

" Temporis ingreditur penetralia celsa futuri,  
 " Implumesque videt nidis cœlestibus annos <sup>b</sup>."

And, to be short, we have the *Plusquam visus aquilinus* of lovers, *Natio verborum*, *Exiit vitam æriam*, *Menti auditur symphonia dulcis*, *Naturæ archiva*, *Omnes symmetria sensus congerit*, *Condit aromatica prohibetque putescere laude*. Again, where *Aliquid* is personified, *Monogramma exordia mundi* <sup>c</sup>.

<sup>a</sup> See Cowley's *Pœmata latina*, Lond. 1668. 8vo. p. 398.

<sup>b</sup> Ibid. p. 399.

<sup>c</sup> Ibid. p. 386. 397. 399. 400.

It may be said, that Cowley is here translating from his own English *Davidicū*. But I will bring examples from his original Latin poems. In praise of the spring.

“ Et refonet toto musica verna libro ;  
 “ Undique laudis odor dulcissimus halet, &c <sup>d</sup>.”

And in the same poem in a party worthy of the pastoral pencil of Watteau.

“ Hauserunt avide Chocolatam Flora Venusque <sup>e</sup>.”

Of the Fraxinella.

“ Tu tres metropoles humani corporis armis  
 “ Propugnas, uterum, cor, cerebrumque, tuis <sup>f</sup>.”

He calls the *Lychnis*, *Candelabrum ingens*, Cupid is *Arbiter formæ criticus*. Ovid is *Antiquarius ingens*. An ill smell is shunned, *Olfactus tetricitate sui*. And in the same page, is *nugatoria pestis* <sup>g</sup>.

But all his faults are conspicuously and collectively exemplified in these stanzas, among others, of his *Hymn on Light* <sup>h</sup>.

“ Pulchra de nigro soboles parente,  
 “ Quam Chaos fertur peperisse primam,  
 “ Cujus ob formam bene risit olim  
 “ Massa severa !  
 “ Ritus O terræ facer et polorum,  
 “ Aureus vere pluvius Tonantis,  
 “ Quæque de cælo fluis inquieto  
 “ Gloria rivo !—  
 “ Te bibens arcus Jovis ebriofus  
 “ Mille formosos revomit colores,  
 “ Pavo cælestis, variamque pascit  
 “ Lumine caudam.”

And afterwards, of the waves of the sea, perpetually in motion.

<sup>d</sup> *Plantar.* Lib. iii. p. 137.

<sup>e</sup> L. iv. p. 254.

<sup>f</sup> L. iv. p. 207.

<sup>g</sup> See L. iv. p. 210. L. iii. p. 186. 170.

L. ii. p. 186.

<sup>h</sup> See p. 407. seq.

- " Lucidum tridis properanter agmen :  
 " Sed resistendum <sup>1</sup> super ora rerum  
 " Lenitèr stagnas, liqueque inundas  
     " Cuncta colore :  
 " At mare immensum oceanusque Lucis  
 " Jugitèr cælo fluit empyraeo ;  
 " Hinc inexhausto per utrumque mundum  
     " Funditur ore."

Milton's Latin poems may be justly considered as legitimate classical compositions, and are never disgraced with such language and such imagery. Cowley's Latinity, dictated by an irregular and unrestrained imagination, presents a mode of diction half Latin and half English. It is not so much that Cowley wanted a knowledge of the Latin style, but that he suffered that knowledge to be perverted and corrupted by false and extravagant thoughts. Milton was a more perfect scholar than Cowley, and his mind was more deeply tinctured with the excellencies of ancient literature. He was a more just thinker, and therefore a more just writer. In a word, he had more taste, and more poetry, and consequently more propriety. If a fondness for the Italian writers has sometimes infected his English poetry with false ornaments, his Latin verses, both in diction and sentiment, are at least free from those deprivations.

Some of Milton's Latin poems were written in his first year at Cambridge, when he was only seventeen: they must be allowed to be very correct and manly performances for a youth of that age. And, considered in that view, they discover an extraordinary copiousness and command of ancient fable and history. I cannot but add, that Gray resembles Milton in many instances. Among others, in their youth they were both strongly attached to the cultivation of Latin poetry. WARTON.

<sup>1</sup> Standing Still.

# ELEGIARUM

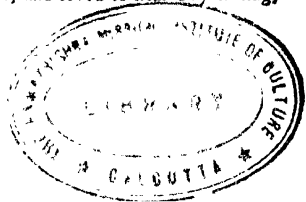
## LIBER.

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### ELEG. I. AD CAROLUM DEODATUM.\*

TANDEM, chare, tuæ mihi pervenere tabellæ,  
Pertulit et voces nuncia charta tuas;

\* Charles Deodate was one of Milton's most intimate friends. He was an excellent scholar, and practised physick in Cheshire. He was educated with our author at Saint Paul's school in London; and from thence was sent to Trinity college Oxford, where he was entered Feb. 7, in the year 1621, at thirteen years of age. *Lib. Matric. Univ. Oxon. sub ann.* He was born in London, and the name of his father, "in Medicina Doctoris," was Theodore. *Ibid.* He was a fellow-collegian there with Alexander Gill, another of Milton's intimate friends, who was successively Usher and Master of Saint Paul's school. Deodate has a copy of Alcaicks extant in an Oxford-collection on the death of Camden, called *Camdeni Insignia*, Oxon. 1624. He left the college, when he was a Gentleman commoner in 1628, having taken the degree of Master of Arts. *Lib. Caution. Coll. Trin.* Toland says, that he had in his possession two Greek letters, very well written, from Deodate to Milton. Two of Milton's familiar Latin letters, in the utmost freedom of friendship, are to Deodate. *Epist. Fam. Prose-works*, vol. ii. 567, 568. Both dated from London, 1637. But the best, certainly the most pleasing, evidences of their intimacy, and of Deodate's admirable character, are our author's *first* and *sixth Elegies*, the *fourth Sonnet*, and the *Epitaphium Damonis*. And it is highly probable, that Deodate is the *simple shepherd lad in Comus*, who is skilled in plants, and loved to hear Thyrsi sing,



Pertulit, occiduâ Devæ Cestrensis ab orâ  
Vergivium prono quâ petit amne salum.

v. 619. *seq.* He died in the year 1638. See the first Note, *Epitaph. Damon.*

This Elegy was written about the year 1627, in answer to a letter out of Cheshire from Deodate: and Milton seems pleased to reflect, that he is affectionately remembered at so great a distance, v. 5.

“ Multum, crede, juvat, terras aluisse remotas

“ Pectus amans nostri, tamque fidele caput.”

Our author was now residing with his father a scrivener in Bread-street, who had not yet retired from business to Horton near Colnebrook.

I have mentioned Alexander Gill in this note. He was made Usher of St. Paul's school about the year 1619, where Milton was his favourite scholar. He was admitted, at fifteen, a commoner of Trinity college Oxford, in 1612. Here at length he took the degree of doctor in divinity, about 1629. His brothers George and Nathaniel, were both of the same college, and on the foundation. In a book given to the Library there, by their father, its author, called the *Sacred Philosophie of the Holy Scripture*, 1635, I find this inscription written by Alexander. “ Ex dono authoris artium magistri olim Collegii Corporis Christi alumni, Patris Alexandri Georgii et Nathanaelis Gillorum, qui omnes in hoc Studioforum vivario literis operam dedere. Tertio Kal. Junias, 1635.” This Alexander gave, to the said Library, the old folio edition of Spenser's *Faerie Queene*, Drayton's *Polyolbion* by Selden, and Bourdelotius's *Lucian*, all having poetical mottos from the clafficks in his own hand-writing, which show his taste and track of reading. In the *Lucian*, are the arms of the *Gills*, elegantly tricked with a pen, and coloured, by Alexander Gill. From Saint Paul's school, of which from the Usherhip he was appointed Master in 1635, on the death and in the room of his father, he sent Milton's friend Deodate to Trinity college, Oxford. He continued Master five years only, and died in 1642. Three of Milton's familiar Latin Letters to this Alexander Gill are remaining, replete with the strongest testimonies of esteem and

Multùm, crede, juvat terras aluisse remotas 5  
 Pectus amans nostrî, tàmque fidele caput,  
 Quóddue mihi lepidum tellus longinqua sodalem  
 Debet, at unde brevi reddere jussâ velit.

friendship. Wood says, "he was accounted one of the best Latin poets in the nation," *Ath. Oxon.* ii. 22. Milton pays him high compliments on the excellence of his Latin poetry: and among many other expressions of the warmest approbation calls his verses, "Carmina sane grandia, et majestatem verè poeticam, Virgilia. numque ubique ingenium, referentia," &c. See *Prose-works*, ii. 565, 566, 567. Two are dated in 1628, and the last, 1634. Most of his Latin poetry is published in a small volume, entitled *Poetici Conatus*, 1632. 12mo. But he has other pieces extant, both in Latin and English. Wood had seen others in manuscript. In the church of St. Mary Magdalene at Oxford, in the neighbourhood of Trinity college, I have often seen a long prose Latin epitaph written by Gill to the memory of one of his old college friends Richard Pates, master of Arts, which I should not have mentioned, but as it shows the writer's uncommon skill in pure latinity. He was not only concerned with saint Paul's school, but was an assistant to Thomas Farnabie, the school-master of *Edward King*, Milton's *Lycidas*. He is said to have been removed from saint Paul's school for his excessive severity. The last circumstance we learn from a satire of the times, "Verses to be reprinted with a second edition of Gondibert, 1653." p. 54, 57. Alexander Gill here mentioned, Milton's friend, seems to be sometimes confounded with his father, whose name was also Alexander, who was also master of saint Paul's, and whose *Logonomia*, published in 1621, an ingenious but futile scheme to reform and fix the English language, is well known to our critical lexicographers.

WARTON.

Ver. 4. *Vergivium*] Drayton has "these rough *Vergivian* seas," *Polyolb.* S. i. p. 656. vol. ii. The Irish sea. Again, "*Vergivian* derpe," *Ibid.* S. vi. vol. ii. p. 766. And in other places. Camden's *Britannia* has lately familiarised the Latin name. WARTON.

Me tenet urbs refluâ quam Thameſis alluit undâ,  
 Méque nec invitum patria dulcis habet. 10  
 Jam nec arundiferum mihi cura revifere Camum,  
 Nec dudum vetiti me laris angit amor.  
 Nuda nec arva placent, umbrâſque negantia  
 molles :

Quàm malè Phœbicolis convenit ille locus !  
 Nec duri libet uſque minas perferre Magiſtri, 15  
 Cæterâque ingenio non ſubeunda meo.  
 Si fit hoc exilium patrios adiiffe penates,  
 Et vacuum curis otia grata ſequi,  
 Non ego vel profugi nomen fortémve recuſo,  
 Lætus et exilii conditione fruor. 20

Ver. 9. *Me tenet urbs refluâ quam Thameſis alluit undâ,*] To have pointed out London by only calling it the city waſhed by the Thames, would have been a general and a trite illuſion. But this alluſion by being combined with the peculiar circumſtance of the reflux of the tide, becomes new, poetical, and appropriated. The adjective *refluâ* is at once deſcriptive and diſtinctive. Ovid has "*refluum mare*," *Metam.* vii. 267. WARTON.

But Milton had Buchanan perhaps in view, *Silvæ*, p. 48. edit. Ruddiman.

— "Oceanus *refluus* ut plenior undis &c."

Again, *Pſalm* xcvi. 3.

"Quas vagus Oceanus *refluus* complectitur undis."

Ver. 12. *Nec dudum vetiti me laris angit amor,*  
*Nec duri libet uſque minas perferre Magiſtri,*

*Cæterâque ingenio non ſubeunda meo.*] How far theſe lines may ſeem to countenance an opinion, that Milton was ſentenced to undergo a temporary removal or ruſtication from Cambridge, and that he was publicly whipped at his College, is minutely conſidered in the Life of the poet, prefixed to this edition,

O, utinam vates nunquam graviora tulisset  
 Ille Tomitano flebilis exul agro;  
 Non tunc Ionio quicquam cessisset Homero,  
 Neve foret victo laus tibi prima, Maro.  
 Tempora nam licet hîc placidis dare libera Musis,  
 Et totum rapiunt me, mea vita, libri. 26  
 Excipit hinc fessum sinuosi pompa theatri,  
 Et vocat ad plausus garrula scena suos.  
 Seu catus auditur senior, seu prodigus hæres,  
 Seu procus, aut positâ casside miles adest, 30  
 Sive decennali fœcundus lite patronus  
 Detonat inculto barbara verba foro;

Ver. 22. *Ille Tomitano flebilis exul agro*;] Ovid thus begins his Epistles from Pontus, I. i. 1.

“*Naso Tomitanæ jam non novus incola terræ, &c.*”

See also *ibid.*, III. viii. 2. “*Dona Tomitanus mittere posset ager.*” The word is frequent in the *Epist. ex Pont.* and *Trist.* WARTON.

Ver. 23. *Non tunc Ionio quicquam cessisset Homero, &c.*] I have before observed, that Ovid was Milton's favourite Latin poet. In these Elegies Ovid is his pattern. But he sometimes imitates Propertius in his prolix digressions into the ancient Grecian story.

WARTON.

Ver. 24. *Neve foret victo*] Tickell and Fenton read, “*Victorive foret.*”

Ver. 27. *Excipit hinc fessum sinuosi pompa theatri, &c.*] The theatre, as Mr. Warton observes, seems to have been a favourite amusement of Milton's youth. See *L'Allegre*, v. 131. Hence I have ventured to think he may be traced in several of our old dramas, besides those of Shakspeare, Jonson, and Beaumont and Fletcher.

Ver. 31. *Sive decennali fœcundus lite patronus*

*Detonat inculto barbara verba foro*;] He probably means the play of *Ignoramus*. In the expression *decennali fœcundus*



Sæpe vaser gnato succurrit servus amanti,  
 Et nasum rigidi fallit ubique patris ;  
 Sæpe novos illic virgo mirata calores 35  
 Quid sit amor nescit, dum quoque nescit, amat.  
 Sive cruentatum furiosa Tragœdia sceptrum  
 Quassat, et effusis crinibus ora rotat,  
 Et dolet, et spectro, juvat et spectâsse dolendo,  
 Interdum et lacrymis dulcis amaror inest : 40  
 Seu puer infelix indelibata reliquit

*Here, there is both elegance and humour. Most of the rest of Milton's comick characters are Terentian. He is giving a general view of comedy : but it is the view of a scholar, and he does not recollect that he sets out with describing a London theatre.*

WARTON.

Ver. 37. *Sive cruentatum &c.*] See Note on *Il Pens.* v. 98, in which the whole of Ovid's portrait of Tragedy should have been quoted. *Amor.* iii. i. 11.

“ Venit et ingenti violenta Tragœdia passu,

“ Fronte comæ torvæ, *palla* jacebat humi :

“ *Læva manns sceptrum* late regale tenebat, &c.”

Here we trace Milton's *pall*, as well as *sceptrum*. WARTON.

Ver. 41. *Seu puer infelix indelibata reliquit*

*Gaudia, et abrupto flendus amore cadit ;*

*Sen ferus e tenebris iterat Styga criminis ultor,*

*Conscia funereo pectora torve morens :*] By the

youth, in the first couplet he perhaps intends Shakspeare's *Romeo*. In the second, either *Hamlet* or *Richard the Third*. He then draws his illustrations from the ancient tragedians. The allusions, however, to Shakspeare's incidents do not exactly correspond. In the first instance, *Romeo* was not torn from joys *untasted* : although *puer* and *abrupto amore* are much in point. The allusions are loose, or resulting from memory, or not intended to tally minutely. Milton's writings afford a striking example of the strength and weakness of the same mind. His warmest poetical

Gaudia, et abrupto flendus amore cadit ;  
 Seu ferus è tenebris iterat Styga criminis ultor,

predilections were at last totally obliterated by civil and religious enthusiasm. Seduced by the gentle eloquence of fanaticism, he listened no longer to the "wild and native woodnotes of Fancy's sweetest child." In his *Iconoclastes*, he censures king Charles for studying, "One, whom we well know was the closet-companion of his solitudes, WILLIAM SHAKSPEARE," *Prose-works*, vol. i. 368. This remonstrance, which not only resulted from his abhorrence of a king, but from his disapprobation of plays, would have come with propriety from Prynne or Hugh Peters. Nor did he now perceive, that what was here spoken in contempt, conferred the highest compliment on the elegance of Charles's private character. One Cooke, a reforming pamphleteer of those days, accuses the king of being much better acquainted with Shakspeare and Jonson than the Bible. Mr. Steevens has King Charles's *Shakspeare*, a fine copy of the second folio: with some alterations of the titles of the plays, in his Majesty's own handwriting. It was a present from the king to Sir Thomas Herbert, master of the Revels. WARTON.

Sir Thomas Herbert was not master of the Revels. Sir Henry Herbert filled that office. See Steevens's *Shakspeare*, edit. 1793, vol. ii. p. 375. Mr. Steevens's copy of the second folio, since his death, has been purchased for his present Majesty's library.

Milton did not censure Charles the first for *reading* Shakspeare. This point has been proved by Mr. Waldron, the acute and ingenious editor of *The Literary Museum*, in 1792; who, in a Note to Downes's *Roscius Anglicanus*, p. 8, cites the whole passage from *Iconoclastes*; in which Milton's pretence is to represent the king as imitating the hypocrisy of Richard the third: "I shall not instance an abstruse author, wherein the king might be less conversant, but one whom we well know was the closet companion of these his solitudes, William Shakspeare, who introduced the person of Richard the third, speaking in as high a strain of piety and mortification, as is uttered in any passage of this book [ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ]; and sometimes to the same sense and pur-

Conscia funereo pectora torre movens :  
 Seu mæret Pelopeia domus, seu nobilis Ili, 45  
 Aut luit incestos aula Creontis avos.  
 Sed neque sub tecto semper, nec in urbe, late-  
 mus;

pose with some words in this place, *I intended*, saith he, *not only to oblige my friends, but mine enemies.* The like saith Richard, A. ii. S. i.

*I doe not know that Englishman alive  
 With whom my soule is any jott at odds,  
 More than the infant that is born to-night;  
 I thank my God for my humilitie.*

Other stuff of this sort may be read throughout the whole tragedie, wherein the poet used not much licence in departing from the truth of history, which delivers him a deep dissembler, not of his affections only, but of religion."

Mr. Waldron has collected the various charges made against Milton for censuring the king's *amusing himself with Shakspeare*; and has effectually, as well as liberally, silenced them on this point. The character of Charles, however, in the preceding extract, appears to me cruelly misrepresented. His faithful servant, Sir Thomas Herbert, tells us, in his *Carolina Threnodia*, or *Memoirs of the two last years of Charles I.* that "The sacred Scripture was the book he [the King] MOST DELIGHTED IN; read often in Bishop Andrews's Sermons, Hooker's Ecclesiastical Polity, Dr. Hammond's Works, Villalpandus upon Ezekiel, &c. Sandys's Paraphrase upon king David's Psalms, Herbert's divine Poems; and also recreated himself in reading Godfrey of Bulloigne writ in Italian by Tasso, and done into English heroick verse by Mr. Fairfax, a poem his Majesty much commended; as he did Ariosto, by Sir John Harrington, &c.; Spenser's Fairy Queen, and the like, for alleviating his spirits after serious studies."

Ver. 44. *Conscia funereo pectora torre movens:*] Mr. Steevens suggests, that the allusion is to *Ate* in the old play of *Lochner*, where she enters with a torch in her hand, and where the motto to the Scene is, "*In pæna scaturit et umbra.*" WARTON.

Irrita nec nobis tempora veris eunt.  
 Nos quoque lucus habet vicinâ confitus ulmo,  
 Atque suburbani nobilis umbra loci. 50  
 Sæpius hîc, blandas spirantia fîdera flammæ,

Ver. 48. *Irrita nec nobis tempora veris eunt.*] Ovid, *Fast.* ii. 150.

— "Primi tempora veris eunt." WARTON.

Ver. 49. *Nos quoque lucus habet vicinâ confitus ulmo,*] The gods had their favourite trees. So have the poets. Milton's is the *elm*. See *L' Allegro*, v. 57.

"Some time walking not unseen

"By hedge-row *elms* on hillocks green."

And *Arcades*, v. 89. And *Comus*, v. 354. And the *Epitaphium Damonis*, v. 15, and v. 49. And *Par. Lost*, B. v. 216. The country about Colnebrook impressed Milton with a predilection for this tree. WARTON.

Ver. 50. *Atque suburbani nobilis umbra loci.*] Some country house of Milton's father very near London is here intended, of which we have now no notices. A letter to Alexander Gill is dated "E nostro Suburbano Decemb. 4, 1634," *Prose-works*, vol. ii. 567. In the *Apology for Smectymnus*, published 1642, he says, to his opponent, "that *suburb*, wherein I dwell, shall be in my account a more honourable place than his university," *Prose-works*, i. 109. His father had purchased the estate at Colnebrook, before 1632. In a letter to Deodate, from London, dated 1637, he says, "Dicam jam nunc serio quid cogitem, in Hospitium Juridicorum aliquod immigrare, sicubi amœna et umbrosa ambulatio est, &c. Ubi nunc sum, ut nosti, *obscure et anguste* sum," *Prose-works*, vol. ii. 569. In an academick Proposition, written perhaps not far from the time of writing this Elegy, is the following passage, "Testor ipse lucos, et flumina, et *dilectas villarum ulmos*, sub quibus *astate proximæ præterita*, si deorum arcana eloqui liceat, summam cum Musis gratiam habuisse me, jucunda memoria recolo, &c." *Prose-works*, vol. ii. 602.

WARTON.

Virgineos videas præteriisse choro.  
 Ah quoties dignæ stupui miracula formæ,  
 Quæ possit senium vel reparare Jovis !  
 Ah quoties vidi superantia lumina gemmas, 55  
 Atque faces, quotquot volvit uterque polus !  
 Collâque bis vivi Pelopis quæ brachia vincant,  
 Quæque fluit puro nectare tincta via !  
 Et decus eximium frontis, tremulósque capillos,  
 Aurea quæ fallax retia tendit Amor ! 60  
 Pellacésque genas, ad quas hyacinthina fordet  
 Purpura, et ipse tui floris, Adoni, rubor !  
 Cedite, laudatæ toties Heroides olim,  
 Et quæcunque vagum cepit amica Jovem.

Ver. 55. *Ab quoties vidi &c.*] Ovid, *Epist. Heroid.* ix. 79.

“ *Ab quoties digitis, &c.*”

And Buchanan, *Fl.* vi. p. 43. edit. ut supr.

— “ *superantia lumina flammæ.*” WARTON.

Ver. 58. *Quæque fluit puro nectare tincta via !*] Here is a peculiar antique *formula*, as in the following instances. Virgil, *Æn.* i. 573.

“ *Urbem quam statuo vestra est.*”

Terence, *Eunuch.* iv. iii. 11.

“ *Eunuchum quem dedisti nobis, quas turbas dedit.*”

Many more might be given. Compare the very learned bishop Newcome's *Preface* to the *Minor Prophets*, p. xxxiv. Lond. 1785. 4to. WARTON.

Ver. 63. *Cedite, laudatæ toties Heroides olim, &c.*] Ovid, *Art. Amator.* i. 713.

“ *Jupiter ad veteres supplex Heroidas ibat,*

“ *Corripuit magnum nulla puella Jovem.*” WARTON.

Cedite, Achæmeniaë turritâ fronte puellæ, 65  
 Et quot Susa colunt, Memnoniâmq; Ninon ;  
 Vos etiam Danaë fasces submittite Nymphæ,  
 Et vos Iliacæ, Romuleæque nurus :  
 Nec Pompeianas Tarpëia Musa columnas

Ver. 65. *Cedite, Achæmeniaë turritâ fronte puellæ,* ] Mr. Warton refers to Sandys's *Travels*, for an account of the women of Achæmenia (which is a part of Persia) wearing a high head-dress.

Ver. 66. *Et quot Susa colunt, Memnoniâmq; Ninon ;* ] Susa [Sufarum], anciently a capital city of Susiana in Persia, conquered by Cyrus. Xerxes marched from this city, to enslave Greece. *Par. Lost*, B. x. 308. It is now called *Souther*. Both Susa, and Susiana, are mentioned in *Par. Reg.* B. iii. 288, 321. Ninos, is a city of Assyria, built by Ninus : Memnon, a hero of the Iliad, had a palace there, and was the builder of Susa. Milton is alluding to oriental beauty. In the next couplet, he challenges the ladies of ancient Greece, Troy, and Rome. WARTON.

Ver. 69. *Nec Pompeianas Tarpëia Musa &c.* ] The poet has a retrospect to a long passage in Ovid, who is here called *Tarpëia Musa*, either because he had a house adjoining to the Capitol, or by way of distinction, that he was the *TARPËIAN*, the *genius* of *Roman Muse*. It is in Ovid's *Art of Love*, where he directs his votary Venus to frequent the portico of Pompey, or the Theatre ; places at Rome, among others, where the most beautiful women were assembled, B. i. 67.

“ Tu modo *Pompeii* lentus spatiare sub umbra, &c.”

And v. 89.

“ Sed tu præcipue curvis venare *theatris*, &c.”

See also, B. iii. 387. Propertius says that Cynthia had deserted this famous portico, or colonnade, of Pompey, ii. xxxii. 11.

“ Scilicet umbrosis fordet *Pompeia columnis*

“ Porticus, aulaeis nobilis Attaliciis, &c.”

Jactet, et Aufoniis plena theatra stolis. 70  
 Gloria Virginibus debetur prima Britannis ;  
 Extera, sat tibi sit, fœmina, posse sequi.  
 Túque urbs Dardaniis, Londinum, structa co-  
 lonis,  
 Turrigerum latè conspicienda caput,  
 Tu nimium felix intra tua mœnia claudis 75

Where says the old scholiast, "Romæ erat *Porticus* Pompeia, soli arcendo accommodata, sub qua æstivo potissimum tempore matronæ spatiabantur." See also iv. viii. 75. Other proofs occur in Catullus, Martial, and Statius. Pompey's theatre and portico were contiguous.

The words *Aufoniis stolis* imply literally the Theatre filled "with the ladies of Rome." But *stola* properly points out a matron. See Note on *Il Pens.* v. 35. And Ovid, *Epist. ex Pont.* iii. iii. 52.

"Scripsimus hæc istis, quarum nec vitta pudicos  
 "Contingit crines, nec *stola* longa pedes."

And *Trist.* ii. 252.

"Quas *stola* contingi, vittaque sumpta vetat ?  
 "At *matrona* potest, &c." WARTON.

Compare Grotius, *Silv.* l. iii. *Epithal.* iii. of the bride :

"Illa autem (nec enim differt sibi pacta maritus  
 "Gaudia) jamprimum thalami confederat ostro  
 "Æquævis erepta choris. *Stola* plurima circum,  
 "Primoresque nurus. At *gens innupta* puellæ  
 "Liminis obsidunt aditus, &c."

Ver. 74. Turrigerum latè conspicienda caput,] So, in *L'All.* v. 117. "*Tower'd* cities please us then." See Marlowe and Chapman's *Hero and Leander*, edit. 1637, B. ii. "*Tower'd* courts." See also *Par. Lost*, B. i. 733. "Many a *tower'd* structure high." And "*turrigerum caput*," in the Note on ver. 5, *El.* iii. Thus Lucan, of Rome, lib. i. 188. "*Turrigero vertice*."

Quicquid formosi pendulus orbis habet.  
 Non tibi tot cœlo scintillant astra fereno,  
 Endymioneæ turba ministra deæ,  
 Quot tibi, conspicuæ formæque auróque, puellæ  
 Per medias radiant turba videnda vias. 80  
 Creditur huc geminis venisse invec̃ta columbis  
 Alma pharetrigero milite cincta Venus ;  
 Huic Cnidon, et riguas Simoentis flumine valles,  
 Huic Paphon, et roseam posthabitura Cypron.  
 Ast ego, dum pueri finit indulgentia cæci, 85  
 Mœnia quàm subitò linquere fausta paro ;  
 Et vitare procul malefidæ infamia Circes  
 Atria, divini Molyos usus ope.  
 Stat quoque juncosas Cami remeare paludes,  
 Atque iterum raucæ murmur adire Scholæ. 90  
 Interea fidi parvum cape munus amici,

Ver. 76. ———— *pendulus orbis*] See *In Obit. Procan-*  
*cellarii*, v. 3, and *Par. Loft*, B. iv. 1000.

Ver. 78. *Endymioneæ turba*] Grotius, *Silv.* l. iii. *Epith.* iii.  
 “ *Endymioneas invadat Cynthia noctes.*”

Ver. 89. ———— *juncosas Cami remeare paludes*,] The  
 epithet *juncosas* is picturesque and appropriated, and exactly de-  
 scribes this river : hence in *Lycidas*, “ his bonnet sedge,” v. 104.

DR. J. WARTON.

Add above, v. 11.

“ Jam nec *arundiferum* mihi cura revifere Camum.”

But there is a contempt in describing Cambridge, and its river,  
 by the expression *the rushy marshes of Cam*. See v. 13, 14. And  
 Notes on *Lycid.* v. 105. WARTON.



Paucáque in alternos verba coacta modos \*.

Ver. 92. The *Roxana* of Alabaster has been mentioned by Dr. Johnson as a Latin composition, equal to the Latin poetry of Milton: Whoever but slightly examines it, will find it written in the style and manner of the turgid and unnatural Seneca. It was printed by the author himself at London, 1632. Yet it was written forty years before, 1592, and there had been a surreptitious edition. It is remarkable, that *Mors*, DEATH, is one of the persons of the Drama. DR. J. WARTON.

I must add, that among the *Dramatica poemata* of Sir William Drury, one of the plays is called *MORS*, and *Mors* is a chief speaker. Duaci, 1628. 12mo. edit. 2. First printed 1620. See below, *E*/ iii. 6. WARTON.

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\* The learned Lord Monboddo pronounces this Elegy to be equal to any thing of the "elegiac kind, to be found in Ovid, or even in Tibullus." WARTON.

## ELEG. II. Anno Ætatis 17.

*In obitum Præconis Academici Cantabrigiænsis* \*.

TE, qui, conspicuus baculo fulgente, solebas  
 Palladium toties ore ciere gregem;  
 Ultima præconum, præconem te quoque sæva  
 Mors rapit, officio nec favet ipsa suo.  
 Candidiora licèt fuerint tibi tempora plumis, 5  
 Sub quibus accipimus delituisse Jovem;  
 O dignus tamen Hæmonio juvenescere fucco,

\* The person here commemorated, is Richard Ridding, one of the University-Beadles, and a Master of Arts of Saint John's college, Cambridge. He signed a testamentary Codicil, Sept. 23, 1626, proved the eighth day of November following. From *Registr. Testam. Cantabr.* WARTON.

Ver. 2. It was a custom at Cambridge, lately disused, for one of the beadles to make proclamation of convocations in every college. This is still in Use at Oxford. WARTON.

Ver. 5. *Candidiora licèt &c.*] Ovid, *Trist.* iv. viii. 1.

“ Jam mea cygneas imitantur tempora plumas.”

WARTON.

Ver. 6. *Sub quibus accipimus delituisse Jovem;*] Ovid, *Epist. Heroid.* viii. 68.

“ Non ego fluminei referam mendacia cygni,

“ Nec querar in plumis delituisse Jovem.” WARTON.

Ver. 7. ——— Hæmonio *juvenescere fucco, &c.*] See Ovid, *Metam.* vii. 264.

“ Illic Hæmonia radices valle resectas,

“ Seminaque, floresque, et succus incoquit acres.”

And compare, below, *Manf.* v. 75. WARTON.

Dignus in Æsonios vivere posse dies ;  
 Dignus, quem Stygiis medicâ revocaret ab undis  
 Arte Coronides, sæpe rogante deâ. 10  
 Tu si jussus eras acies accire togatas,  
 Et celer à Phœbo nuntius ire tuo ;  
 Talis in Iliacâ stabat Cyllenius aulâ  
 Alipes, æthereâ missus ab arce Patris :  
 Talis et Eurybates ante ora furentis Achillei 15  
 Rettulit Atridæ jussa severa ducis.  
 Magna sepulchrorum regina, fatelles Averni,  
 Sæva nimis Musis, Palladi sæva nimis,  
 Quin illos rapias qui pondus inutile terræ ;  
 Turba quidem est telis ista petenda tuis. 20  
 Vestibus hunc igitur pullis, Academia, luge,  
 Et madeant lachrymis nigra feretra tuis.

Ver. 10. *Arte Coronides,*] *Coronides* is Æsculapius, the son of Apollo by Coronis. See Ovid, *Metam.* xv. 624. But the particular allusion is here to Æsculapius restoring Hippolytus to life, at the request of Diana, *Fæst.* vi. 745. seq. Where he is called Coronides. The name also occurs in Ovid's *Ibis*, v. 407.

WARTON.

Ver. 12. These allusions are proofs of our author's early familiarity with Homer. WARTON.

Ver. 17. *Magna sepulchrorum regina,*] A sublime poetical appellation for Death: and much in the manner of his English poetry. WARTON.

Ver. 22. *Et madeant lachrymis nigra feretra tuis.*] Here seems to be an allusion to the custom of affixing Verses to the pall, formerly perhaps more generally observed at Cambridge. "Lachrymis tuis" are the funeral poems, as *tear* is in *Lycidas*, v. 14. Where see the Note.

Fundat et ipsa modos querebunda Elegia  
tristes,

Perfonet et totis nænia mœsta Scholis \*.

\* This Elegy, with the next on the death of bishop Andrews, the Odes on the death of Professor Gosslyn and bishop Felton, and the Poem on the Fifth of November, are very correct and manly performances for a boy of seventeen. This was our author's first year at Cambridge. They discover a great fund and command of ancient literature. WARTON.

ELEG. III. Anno Ætatis 17.

*In obitum Præfulis Wintonienfis* \*.

MOESTUS eram, et tacitus, nullo comitante,  
fedebam ;

Hærebântque animo tristia plura meo :  
Protinus en ! subiit funestæ cladis imago,  
Fecit in Angliaco quam Libitina solo ;  
Dum procerum ingressa est splendentes marmore  
turres, 5  
Dira sepulchrali Mors metuenda face ;

\* Lancelot Andrews, bishop of Winchester, had been originally Master of Pembroke-Hall in Cambridge ; but long before Milton's time. He died at Winchester-House in Southwark, Sept. 21, 1626.

It is a great concession, that Milton compliments bishop Andrews, in his *Church-Governm.* B. i. iii. " But others better advised are content to receive their beginning [the bishops] from Aaron and his sons : among whom bishop *Andrews* of late years, and in these times [Usher] the primate of Armagh, for their *learning* are reputed the *best able* to say what may be said in their opinion." This piece was written 1641. *Prose-works*, vol. i. 45. But see their arguments answered, as he pretends, *ibid.* ch. v. p. 47. seq. WARTON.

Ver. 4. *Fecit in Angliaco quam Libitina solo ;*] A very severe plague now raged in London and the neighbourhood, of which 35417 persons are said to have died. See Whitelock's *Mem.* p. 2. and Rushworth, *Coll.* vol. 1. p. 175. 201. Milton alludes to the same pestilence, in an Ode written in the same year, *On the Death of a fair Infant*, v. 68. WARTON.

Ver. 5. *Dum procerum ingressa est splendentes marmore turres, &c.*] These lines remind me of the following in Wilson's Collection of

Pulfavitque auro gravidos et jaspide muros,  
 Nec metuit satrapum sternere falce greges.  
 Tunc memini clarique ducis, fratrisq; ueverendi,

Vases, called *Vita et Obitus Fratrum Suffolciensium*, made and printed in the year 1552. 4to. Signat. F. i. They are in Renger's Copy. I have still more pleasure in transcribing them, as they shew, with a minuteness and particularity not elsewhere to be found, the style of the architecture of the great houses about that time. Death is the person.

" Illa lacunatis operosa palatia tectis

" Intrat."

Again,

" Nunc tacito penetrat laqueata palatia gressu,

" Ac auleatas marinoresque domos.

" Nec metuit bifores portas, valvas bipatentes,

" Quin nec ferrisonæ pessula dura feræ.

" Sive supercilium quod tollant atria longum,

" Atque culminibus diffusa testa suis;

" Sive loricatam crustoso marinores frontem,

" Atque striatus omnia sculpta suis;

" Non quæ truncosis surgunt pinnacula nodis,

" Non fastigiatum turrigerumque caput:

" Ne se nobilitas cuneatis jactet in aulis, &c."

WARTON.

Ver. 9. *Tunc memini clarique ducis, &c.*] I am kindly informed by sir David Dalrymple, "The two Generals here mentioned, who died in 1626, were the two champions of the queen of Bohemia, the duke of Brunswick, and Count Mansfeld: *Frater* means a Sworn Brother in arms, according to the military cant of those days. The Queen's, or the Palatine, cause was supported by the German princes, who were heroes of Romance, and the last of that race in that country. The protestant religion, and chivalry, must have interested Milton in this cause. The next couplet respects the death of Henry Earl of Oxford, who died not long before." See Carte's *Hist. Eng.* iv. p. 93. seq. 172. seq. Henry earl of Oxford, Shakspeare's patron, died at the siege

Intempestivis ossa cremata rogis : 10  
 E memini Heroum, quos vidit ad æthera raptos,  
 Flevit et amissos Belgia tota duces.  
 At te præcipuè luxi, dignissime Præful,  
 Wintoniæque olim gloria magna tuæ ;  
 Delicui fletu, et tristi sic ore querebar, 15  
 “ Mors fera, Tartareo diva secunda Jovi,  
 “ Nonne fatis quòd sylva tuas persentiat iras,  
 “ Et quòd in herbosus jus tibi detur agros ?  
 “ Quòdque afflata tuo marcescant lilia tabo,  
 “ Et crocus, et pulchræ Cypridi sacra rosa ?  
 “ Nec finis, ut semper fluvio contermina  
 “ quercus 21

of Breda in 1625. Dugd. Bar. ii. 200. See Howell's *Letters*, vol. i. §. 4. Lett. xv. And Note on *El.* iv. infr. 74. If this be the sense of *Fratriis, verendi* is not a very suitable epithet.

WARTON.

Ver. 18. *Et quòd in herbosus jus tibi detur agros ?*] He seems to have had in mind *the power given unto Death*, Rev. vi. 8 ; and has here most poetically displayed it.

Ver. 21. ——— *fluvio contermina quercus*] Ovid, *Met.* viii. 620.

— “ *Tiliæ contermina quercus.*”

The epithet is a favourite with Ovid, *Metam.* xv. 315. “ *Noftris conterminus arvis.*” Ibid. i. 774. “ *Terræ contermina nostræ.*” Ibid. iv. 90. “ *Ardue morus erat gelido contermina fonti.*” Ibid. viii. 552. “ *Contermina ripæ.*” *Epist. ex Pont.* iv. vi. 45. “ *Heu nobis nimium conterminus.*” *Fast.* ii. 55. “ *Phrygiæ contermina matri sospita.*” This word, so commodious for versification, is not once used by Virgil.

Here is a beautiful picturesque image, but where the justness of the poetry is marred by the admission of a licentious fiction, which yet I cannot blame in a young writer of fancy. When

- " Miretur lapsus prætereuntis aquæ?  
 " Et tibi succumbit, liquido quæ plurima cælo  
 " Evchitur pennis, quamlibet augur, avis.  
 " Et quæ mille nigris errant animalia sylvis; 25  
 " Et quot alunt mutum Proteos antra pecus.  
 " Invida, tanta tibi cùm sit concessa potestas,  
 " Quid juvat humanâ tingere cæde manus?  
 " Nobilèque in pectus certas acuisse sagittas,  
 " Semideámque animam sede fugâsse suâ?"  
 Talia dum lacrymans alto sub pectore volvo, 31  
 Roscidus occiduis Hesperus exit aquis,  
 Et Tartessio submerferat æquore currum

the ingrafted tree in Virgil wonders at its foreign leaves and fruits not its own, the preternatural novelty, producing the wonder, justifies the boldness of attributing this affection to a tree. In the present instance, it was not wonderful nor extraordinary, that a stream should flow, or flow perpetually. The conceit is, that an oak should wonder at this. WARTON.

Ver. 22. *Miretur lapsus prætereuntis aquæ?*] Compare Buchanan, *Eleg.* ii. p. 34. ed. Ruddiman.

" Nunc strepitum captat prætereuntis aquæ."

Ver. 30. ——— animam sede fugâsse suâ?] So, in his *Ode on the death of a fair Infant*, st. iii.

" Unhous'd thy virgin soul from her fair biding place."

Ver. 32. Roscidus occiduis Hesperus exit aquis,] Ovid, *Fast.* ii. 314.

" Hesperus et fulco roscidus ibat equo."

Again, *Epist. ex Pont.* ii. v. 50.

" Qualis ab Eois Lucifer exit aquis."

See also *Metam.* xv. 189. WARTON.

Ver. 33. *Et Tartessio &c.*] Ovid, *Metam.* xiv. 416.

" Prefferat occiduis Tartessia littora Phœbus."



Phœbus, ab Eoo littore mensus iter :  
 Nec mora, membra cavo posui refovenda cubili,  
 Condiderant oculos nōxque sopôrque meos :  
 Cùm mihi visus eram lato spatiarier agro ; 37  
 Heu ! nequit ingenium visa referre meum.  
 Illic puniceâ radiabant omnia luce,  
 Ut matutino cùm juga sole rubent. 49  
 Ac veluti cùm pandit opes Thaumantia proles,  
 Vestitu nituit multicolore solum.  
 Non dea tam variis ornavit floribus hortos  
 Alcinoi, Zephyro Chloris amata levi.

*Tartessacus* occurs in Martial, *Epigr.* ix. 46. We are to understand the straits of Hercules, or the Atlantick ocean. See also Buchanan *De Sphær.* L. i. p. 126. edit. ut supr. "*Tartessacis* cum Taurus mergitur undis." And ib. p. 122. "*Tartessaco*, qui fessos excipit axes, limite." Buchanan was now a popular modern classicist, WARTON.

Ver. 43. *Non deagam variis ornavit floribus hortos*

*Alcinoi, Zephyro Chloris amata levi.*] Eden is compared to the Homerick garden of Alcinous, *Parad. Lost.* B. ix. 439. B. v. 341.

Chloris is Flora, who according to ancient fable was beloved by Zephyr. Hence our author is to be explained, *Parad. Lost.* B. v. 16.

"Mild as when Zephyrus on Flora breathes."

See Ovid, *Fast.* L. v. 195. seq. She is again called Chloris by our author, *El.* iv. 35. Yet there, and according to the true etymology of the word, she is more properly the power of vegetation. Chloris is Flora in Drummond's Sonnets :

"Faire *Chloris* is, when she doth paint Aprile."

In Ariosto, Mercury steals Vulcan's net made for Mars and Venus to captivate Chloris; *Orl. Fur. C.* xv. 57.

"*Chlorida bella*, she per aria vola, &c." WARTON.

Flumina vernantes lambunt argentea campos, 45  
 Ditior Hesperio flavet arena Tago.  
 Serpit odoriferas per opes levis aura Favoni,  
 Aura sub innumeris humida nata rosis.  
 Talis in extremis terræ Gangetidis oris  
 Luciferi regis fingitur esse domus. 50

*Chloris* is "queen of the flowers, and mistress of the Spring," in Ben Jonson's *Mask of Chlorldia*.

Ver. 45. In the garden of Eden, as Mr. Warton observes, "the crisped brooks roll on orient pearl and *sands of gold*," P. L. B. iv. 237. See also the "*silver lakes*," *Par. Lost*. B. vii. 437, as here "*flumina argentea*."

Ver. 47. *Serpit odoriferas per opes levis aura Favoni, Aura sub innumeris humida nata rosis.*] So, in the same garden, B. iv. 156; but with a conceit.

———— "Gentle gales,

"Fanning their odoriferous wings, disperse

"Native perfumes, and whisper whence they stole

"Those balmy spoils."

In the text, the *aura*, or breath of Favonius, is born, or becomes *humid*, under innumerable roses. Simply it contracts its fragrance from flowers. Compare *Cymbeline*, A. iv. S. ii.

———— "They are as gentle

"As zephyrs blowing below the violet,

"Not wagging his sweet head."

Perhaps, by the way, from Cutwoode's *Caltha Poetarum*, 1599. ft. 22, of the primrose. And see ft. 23.

"Wagging the wanton with each wind and blast."

Jonson should not here be forgot, *Masques*, vol. vi. 39.

"As gentle as the stroking wind

"Runs o'er the the gentler flowers." WARTON.

Ver. 49. *Talis in extremis terræ Gangetidis oris Luciferi regis fingitur esse domus.*] I know not where this station is to be found. But our author has given a

*Ipse racemiferis dum densas vitibus umbras,  
Et pelluentes miror ubique locos,*

glorious description of a palace of Lucifer, in the *Par. Lost*,  
B. v. 757.

“ At length into the limits of the north  
“ They came, and Satan to his *royal seat*  
“ High on a hill, far blazing, as a mount,  
“ Rais’d on a mount, with pyramids and towers  
“ From diamond quarries hewn, and rocks of gold,  
“ The *palace of great Lucifer*, so call  
“ That structure, in the dialect of men  
“ Interpreted; which not long after, he  
“ Affecting all equality with God,  
“ In imitation of that mount, whereon  
“ Messiah was declar’d in sight of heaven,  
“ The Mountain of the Congregation call’d, &c.”

Here is a mixture of Ariosto and Isaiah. Because Lucifer is simply said by the prophet, “ to sit upon the mount of the Congregation on the sides of the north,” Milton builds him a palace on this mountain, equal in magnificence and brilliancy to the most superb romantick castle. In the text, by *the utmost parts of the Gangetick land*, we are to understand the north; the river Ganges, which separates India from Scythia, arising from the mountain Taurus.

Mr. Steevens gives another meaning to the text: “ You suppose the Palace of Lucifer, that is Satan, to have been the object intended. But I cannot help thinking, that the residence of the sun was what Milton meant to describe, as situated in the extreme point of the East. I shall countenance my opinion, by an instance not taken from a more inglorious author than our poet has sometimes deigned to copy:

“ For, from his Pallace in the East,  
“ The King of Light, in purple drest,  
“ Set thicke with gold and precious stone,  
“ Which like a rocke of diamond shonne.

*Pymlico*, or *Runne Red Cappe*, &c. 1609. It is observable, that this passage not only exhibits the *Domus Luciferi Regis terra Gau-*

Ecce ! mihi subitò Præful Wintonius astat,  
 Sidereum nitido fulsit in ore jubar ;  
 Vestis ad auratos defluxit candida talos, 55  
 Infula divinum cinxerat alba caput.  
 Dúmque senex tali incedit venerandus amictu,  
 Intremuit læto florea terra sono.  
 Agmina gemmatis plaudunt cœlestia pennis,  
 Pura triumphali perfonat æthra tubâ. 60

*getidis oris*, but also the *rock of diamond*, in which Milton has armed one of his rebellious spirits. This House, I suppose, is intended for the Palace of the Sun, as described by Ovid. You seem to have considered Lucifer as a proper name instead of a compound epithet."—See "*Luciferas rotas*," *infr. El. v. 46.*

WARTON.

Possibly Milton might allude to a gorgeous description of the palace of the Sun by an Italian poet, published a few years before this Elegy was written, *Canzoniere del Sigr. Giustiniano, Vineg. 1620.* See p. 217. "*Il Palagio del Sole*, &c.

" Là ne l' alme contrade,  
 " *Che hanno per base i Poli*  
 " Stellati pavimenti  
 " De le Piante di Dio,  
 " Sorge vnico Palagio emulo al Cielo.  
 " Trenta colonne in giro  
 " Di lucido diamante  
 " Capitellate di piropi ardenti, &c."

Ver. 59. *Agmina gemmatis plaudunt cœlestia pennis,*] Not from the Italian poets, but from Ovid's Cupid, *Remed. Amor. v. 39.*

— "*movit Amor gemmatis aureus alas.*"

Again, *Amor. i. ii. 41.* Of the same.

" *Tu pennas gemma, gemma variante capillos, &c.*"

In *Paradise Lost*, Milton has been more sparing in decorating the plumage of his angels. WARTON.



Quisque novum amplexu comitem cantūque  
salutat,

Hósque aliquis placido misit ab ore sonos ;

“ Nate, veni, et patrii felix cape gaudia regni,

“ Semper abhinc duro, nate, labore vaca.”

Dixit, et aligeræ tetigerunt nabiæ turmæ, 65

At mihi cum tenebris aurea pulsa quies.

Flebam turbatos Cephaleiâ pellice somnos ;

Talia contingant somnia sæpe mihi ! \*

\* Milton, as he grew old in puritanism, must have looked back with disgust and remorse on the panegyrick of this performance, as on one of the sins of his youth, inexperience, and orthodoxy : for he had here celebrated, not only a bishop, but a bishop who supported the dignity and constitution of the Church of England in their most extensive latitude, the distinguished favourite of Elizabeth and James, and the defender of regal prerogative. Clarendon says, that if Andrews, “ who loved and understood the Church,” had succeeded Bancroft in the see of Canterbury, “ that infection would easily have been kept out, which could not afterwards be so easily expelled,” *Hist. Rebell.* B. i. p. 88. edit. 1721.

WARTON.

## ELEG. IV. Anno Ætatis 18.

*Ad Thomam Junium præceptorem suum, apud mercatores Anglicos Hamburgæ agentes, Pastoris munere fungentem \*.*

CURRE per immensum subitò, mea litera,  
pontum,  
I, pete Teutonicos læve per æquor agros ;

\* *Thomas Young*, now pastor of the church of English merchants at Hamburg, was Milton's private preceptor, before he was sent to Saint Paul's school. Aubrey, in his manuscript Life, calls him, "a puritan in Essex who cutt his haire short." Under such an instructor, Milton probably first imbibed the principles of puritanism : and, as a puritan tutor was employed to educate the son, we may fairly guess at the persuasions or inclinations of the father. Besides, it is said that our author's grandfather, who lived at Halton, five miles east of Oxford, and was one of the rangers of Shotover-forest, disinherited his son for being a protestant : and, as converts are apt to go to excess, I suspect the son embraced the opposite extreme. The first and fourth of Milton's Familiar Epistles, both very respectful and affectionate, are to this Thomas Young. See *Prose-Works*, ii. 565, 567. In the first, dated, at London, *inter urbana diverticula*, Mar. 26, 1625, he says he had resolved to send Young an Epistle in verse : but thought proper at the same time to send one in prose. The Elegy now before us, is this Epistle in verse. In the second, dated from Cambridge, Jul. 21, 1628, he says, "Rua tuum accersitus, simul ac ver adoleverit, libenter adveniam, ad capeſſendas anni, tuique non minus colloquii, delicias ; et ab urbano strepitu subducam me paulisper." Whatever were Young's religious instructions, our author professes to have received from this learned master his first introduction to the study of poetry, v. 29.

Segnes rumpe moras, et nil, precor, obstet eunti,  
Et festinantis nil remoretur iter.

“ Primus ego Aonios, illo præeunte, recessus

“ Lustrabam, et bifidi sacra vireta jugi ;

“ Pieriosque hausi latices, Clioque favente,

“ Castalio sparfi læta ter ora mero.”

Yet these couplets may imply only a first acquaintance with the classics.

This Thomas Young, who appears to have returned to England in or before the year 1628, was doctor Thomas Young a Member of the Assembly of Divines, where he was a constant attendant, and one of the authors of the book called *Smeſymnus*, defended by Milton ; and who from a London preachership in Duke's Place was preferred by the parliament to the mastership of Jesus College in Cambridge, Neale's *Hyst. Pur.* iii. 122. 59. Clarke, a calvinistick biographer, attests that he was “ a man of great learning, of much prudence and piety, and of great ability and fidelity in the work of the ministry,” *Lives*, p. 194.

I have a Sermon by Young, intitled *Hope's Incouragement*, of a comfortable length, preached before the House of Commons, on a Fast-day, Feb. 28, 1644. Printed by order of the House, Lond. 1644. 4to. At the foot of the Dedication he styles himself, “ Thomas Young, Sancti Evangelii in comitatu Suffolciensi minister.” Another of his publications, as I apprehend, is a learned work in Latin called *Dies dominica*, on the observation of Sunday. Printed, Anno 1639. No place. 4to. Bishop Barlow says in the Bodleian copy of this book, in a Latin note, that it was written by *Dom. Doctor Young*, as he had been informed in 1658, by N. Bernard, chaplain to archbishop Usher. He adds “ *Quis fuerit prædictus D. Younge, mihi non certo constat.*” The Dedication to the Reformed Church, is subscribed, THEOPHILUS PHILO-KYRICUS, *Loucardiensis*. The last word I cannot decypher. But there is *Loucardie* in the shire of Perth. I learn the following particulars from a manuscript History of Jesus College. He was a native of Scotland. He was admitted Master of the College by the Earl of Manchester in person, Apr. 12, 1644. He was ejected from the Mastership for refusing the Engagement. He died

Ipse ego Sicanio frænantem carcere ventos      5  
 Æolon, et virides follicitabo Deos,  
 Cæruleámque suis comitatam Dorida Nymphis;  
 Ut tibi dent placidam per sua regna viam.

and was buried at Stow-market in Suffolk, where he had been Vicar thirty years. WARTON.

Among "*persons of note* that had been assistants" to the celebrated Gataker, the first mentioned is Mr. *Young*; whom I suppose to be the preceptor of Milton. I should add, that the next mentioned *person of note* is "Mr. *Goodal*, Minister at Horton by Colebrook," the parish in which Milton's father lived: Gataker was a Member of the Assembly of Divines, as well as Young. See the *Life of Gataker* at the end of a Sermon, preached at his Funeral by Simeon Ashe, 1655, p. 54.

Ver. 1. *Curre per immensum subito, mea litera, pontum, &c.*] One of Ovid's epistolary Elegies begins in this manner, where the poet's address is to his own epistle, *Trist.* iii. vii. 1.

"Vade salutatum subito perarata Perillam,  
 "Litera, &c."

And Milton, like Ovid, proceeds in telling his Epistle what to say. In this strain, among other circumstances, Milton informs his Epistle, v. 41.

"Invenies dulci cum conjuge forte sedentem,  
 "Mulcentem gremio pignora parva suo;  
 "Forfitan aut veterum prælargæ volumina patrum  
 "Verfantem, aut veri Biblia sacra Dei."

So Ovid, v. 3.

"Aut illam invenies dulci cum matre sedentem,  
 "Aut inter libros Pieridasque suas, &c." WARTON.

Ver. 5. The hemistich is from Ovid, *Metam.* xiv. 224.

"Æolon Hipotaden frenantem carcere ventos."

Our author's wishes of speed to his Epistle, are expressed and exhibited under a great and beautiful variety of poetical fictions and allusions. WARTON.



At tu, si poteris, celeres tibi fume jugales,  
 Vecta quibus Colchis fugit ab ore viri ; 10  
 Aut queis Triptolemus Scythicas devenit in oras,  
 Gratus Eleusinâ missus ab urbe puér.  
 Atque ubi Germanas flavere videbis arenas,  
 Ditis ad Hamburgæ mœnia flecte gradum,  
 Dicitur occiso quæ ducere nomen ab Hamâ, 15  
 Cimbrica quem fertur clava dedisse neci.  
 Vivit ibi antiquæ clarus pietatis honore  
 Præsul, Christicolas pascere doctus oves :

Ver. 10. " Take the swift car of Medea, in which she fled  
 " from her husband." WARTON.

Ver. 11. *Aut queis Triptolemus &c.*] Triptolemus was carried  
 from Eleusis in Greece, into Scythia, and the most uncultivated  
 regions of the globe, on winged serpents, to teach mankind the  
 use of wheat. Here is a manifest imitation of Ovid, who in the  
 same manner wishes at once, both for the chariots of Medea and  
 Triptolemus, that in an instant he may revisit his friends, *Trist.*  
*iii. viii. 1.*

" Nunc ego Triptolemi cuperem conscendere currus,  
 " Misit in ignotam qui rude semen humum ;  
 " Aut ego Medæ cuperem frænare dracones,  
 " Quos habuit, fugiens arce, Corinthe, tua, &c."

Compare *Metam. v. 645. seq.* WARTON.

Ver. 15. *Dicitur occiso quæ ducere nomen ab Hamâ,*] Krantzius,  
 a Gothick geographer, says, that the city of Hamburg in Saxony  
 took its name from Hama a puissant Saxon champion, who was  
 killed on the spot where that city stands by Starchater a Danish  
 giant, *Saxonia*, Lib. i. c. xi. p. 12. edit. Wechel. 1575. fol.  
 The *Cimbrica clava* is the club of the Dane. In describing  
 Hamburg, this romantick tale could not escape Milton.

WARTON.

Ille quidem est animæ plusquam pars altera  
nostræ ;

Dimidio vitæ vivere cogor ego.

20

Hei mihi ! quot pelagi, quot montes interjecti,

Me faciunt aliâ parte carere mei !

Charior ille mihi, quàm tu, doctissime Graiûm,  
Cliniadi, pronepos qui Telamonis erat ;

Quàmque Stagyrtes generoso magnus alumno,

Quem peperit Libyco Chaonis alma Jovi.

26

Qualis Amyntorides, qualis Philyreius heros

Ver. 21. *Hei mihi ! quot pelagi, &c.*] Homer, *Il.* i. 156.

— Ἐπὶ μάλ᾽ πολλὰ μεταξὺ

Ὀρεῖα τι σκίοντα, θάλασσά τι ἡχίισσα.

But I believe, under a similar sentiment, he copied his favourite elegiack bard, *Triff.* iv. vii. 21.

“ Innumeri montes inter me teque, viæque,

“ Fluminaque, et campi, pec freta pauca, jacent.”

WARTON.

Ver. 23. Dearer than Socrates to Alcibiades, who was the son of Clinias, and has this appellation in Ovid's *Ibis*, “ Clinia-  
dæque modo,” &c. v. 635. Alcibiades, the son of Clinias, was  
anciently descended from Euryfaces, a son of the Telamonian  
Ajax. WARTON.

Ver. 25. Aristotle præceptor to Alexander the Great.

WARTON.

Ver. 27. *Qualis Amyntorides, qualis Philyreius heros* &c.]  
Phænix the son of Amyntor, and Chiron, both instructors of  
Achilles, “ *Amyntorides Phænix*,” occurs in Ovid, *Art. Amator.*  
i. 337. And *Amyntorides*, simply, in the *Ibis*, v. 261. We  
find “ *Philyreius heros*” for Chiron, *Metam.* ii. 676. And  
*Fast.* B. v. 391. See also *Art. Amator.* i. 11. The instances  
are, of the love of scholars to their masters, in ancient story.

WARTON.

Myrmidonum regi, talis et ille mihi.  
 Primus ego Aonios, illo præunte, recessus  
 Lustrabam, et bifidi sacra vireta jugi ;      30  
 Pieriósque hausi latices, Clióque favente,  
 Castalio sparfi læta ter ora mero.  
 Flammeus at signum ter viderat arietis Æthon,  
 Induxitque auro lanca terga novo ;  
 Bisque novo terram sparsisti, Chlори, senilem      35  
 Gramine, bisque tuas abstulit Auster opes :  
 Necdum ejus licuit mihi lumina pascere vultu,  
 Aut linguæ dulces aure bibisse sonos.  
 Vade igitur, cursúque Eurum præverte sonorum ;  
 Quàm sit opus monitis res docet, ipfa vides.  
 Invenies dulci cum conjuge fortè sedentem,      41  
 Mulcentem gremio pignora chara suo :  
 Forsitán aut veterum prælarga volumina patrum  
 Versantem, aut veri Biblia sacra Dei ;  
 Cœlestive animas faturantem rore tenellas,      45  
 Grande salutiferæ religionis opus.  
 Utque solet, multam sit dicere cura salutem,  
 Dicere quam decuit, si modò adesset, herum.

Ver. 33. Two years and one month. In which had passed, three vernal equinoxes, two springs and two winters. See the first Note, Young, we may then suppose, went abroad in February, 1623, when Milton was about fifteen. But compare their prose correspondence, where Milton says, "quod autem plusquam triennio nunquam ad te scripserim." WARTON.

Ibid. Some editions corruptly read *vidit* instead of *viderat* : as Tonson's in 1695, which is rectified in the edition of 1713 ; but the error is again admitted in the edition of 1727.

Hæc quoque, paulùm oculos in humum defixa  
modestos,

Verba verecundo sis memor loqui : 50

Hæc tibi, si teneris vacat inter prælia Mufis,

Mittit ab Angliaco littore fida manus.

Accipe sinceram, quamvis sit serâ, salutem ;

Fiat et hoc ipso gratior illa tibi.

Sera quidem, sed vera fuit, quam casta recepit

Icaris à lento Penelopeia viro. 56

Ast ego quid volui manifestum tollere crimen,

Ipse quod ex omni parte levare nequit ?

Arguitur tardus meritò, noxâmque fatetur,

Et pudet officium deseruisse suum. 60

Tu modò da veniam falso, veniámque roganti ;

Crimina diminui, quæ patuere, solent.

Non ferus in pavidos rictus diducit hiantes,

Vulnifico pronos nec rapit ungue leo.

Sæpe sarissiferi crudelia pectora Thracis 65

Supplicis ad mœstas deliquere preces :

Extensæque manus avertunt fulminis ictus,

Ver. 49. ——— oculos in humum defixa modesto,] Ovid, *Amor.* iii. vi. 67.

“ Illa oculos humum dejecta modesto.” WARTON.

Ver. 61. *Tu modò da veniam falso,*] Ovid, *Epist. ex Pont.* iv. ii. 23. “ Tu modo da veniam falso.” See also *Ibid.* i. vii. 22. *Epist. Heroid.* iv. 156, *Ibid.* xvi. 11, *Ibid.* xvii. 225, *Ibid.* xix. 4. WARTON.

Ver. 65. *Sæpe sarissiferi*] From the Macedonian *sarissa* or pike; whence soldiers were called *sarissophori*. See *Liv.* ix. 19. And Ovid, *Met.* xii. 466.

Placat et iratos hostia parva Deos.

Jámque diu scripsisse tibi fuit impetus illi,

Neve moras ultra ducere passus Amor ; 70

Nam vaga Fama refert, heu nuntia vera ma-  
lorum !

In tibi finitimis bella tumere locis ;

Teque tuámque urbem truculento milite cingi,

Et jam Saxonicos arma parasse duces.

Te circum latè campos populatur Enyo, 75

Et fata carne virum jam cruor atva rigat ;

Germanisque suum concessit Thracia Martem,

Illuc Odrysios Mars pater egit equos ;

Perpetuóque comans jam deflorescit oliva,

Fugit et ærisonam Diva perosa tubam, 80

Fugit Io ! terris, et jam non ultima virgo

Creditur ad superas justa volasse domos.

Te tamen interea belli circumsonat horror,

Ver. 74. *Et jam Saxonicos arma parasse duces.*] About the year 1626, when this Elegy was written, the imperialists, under general Tilly, were often encountered by Christian Duke of Brunswick, and the dukes of Saxony, particularly duke William of Saxon Wiemar, and the duke of Saxon Lawenburgh, in Lower Saxony, of which Hamburgh, where Young resided, is the capital. See v. 77. Germany, in general, either by invasion, or interior commotions, was a scene of the most bloody war from the year 1618, till later than 1640. Gustavus Adolphus conquered the greater part of Germany about 1631. See Note on *El.* iii. supr. v. 10. WARTON.

Ver. 78. *Illuc Odrysios Mars &c.*] His *Thracian feeds*. Compare Statius, *Achill.* i. 485.

——— “ *jamque Odrysiam Gradivus in hætum*

“ *Surgeret, &c.*”

Vivis et ignoto solus inópſque ſolo ;  
 Et, tibi quam patrii non exhibuere penates, 85  
     Sede peregrinâ quæris egenus opem.  
 Patria, dura parens, et faxis ſævior albis  
     Spumea quæ pulſat littoris unda tui,  
 Siccine te decet innocuos exponere fœtus,  
     Siccine in externam ferrea cogis humum ? 90  
 Et finis, ut terris quærant alimenta remotis  
     Quos tibi proſpiciens miſerat ipſe Deus,  
 Et qui læta ferunt de cœlo nuntia, quique,  
     Quæ via poſt cineres ducat ad aſtra, docent ?  
 Digna quidem, Stygiis quæ vivas clauſa tenebris,  
     Æternâque animæ digna perire fame ! 96  
 Haud aliter vates terræ Theſbitidis olim  
     Preſſit inaſſueto devia teſqua pede,

Ver. 84. *Vivis et ignoto solus inópſque ſolo* ;] Ovid, of Achæ-  
 menides, *Metam.* xiv. 217.

“ *Solus, inopi, exſpes.* ”

Theſe circumſtances, added to others, leave us ſtrongly to ſuſ-  
 pect, that Young was a nonconformiſt, and probably compelled to  
 quit England on account of his religious opinions and practice.  
 He ſeems to have been driven back to England, by the war in the  
 Netherlands, not long after this Elegy was written. See v. 71.  
 ſeq. And the firſt Note. WARTON.

Ver. 86. *Sede peregrinâ quæris egenus opem.*] Before and after  
 1630, many Engliſh miniſters, puritanically affected, left their  
 cures, and ſettled in Holland, where they became paſtors of ſepa-  
 rate congregations : When matters took another turn in England,  
 they returned, and were rewarded for their unconforming obſti-  
 nacy, in the new preſbyterian eſtabliſhment. Among theſe were  
 Nye, Burroughs, Thomas Goodwin, Simpson, and Bridge, emi-  
 nent members of the Aſſembly of Divines. See Wood, *Ath. Ox.*  
 ii. 304. Neale's *Hiſt. Pur.* iii. 376. WARTON.

Defertâsque Arabum falebras, dum regis Achabi  
Effugit, atque tuas, Sidoni dira, manus : 100

Ver. 100. ——— *Sidoni dira*,] Jezebel, the wife of Ahab, was the daughter of Ethbaal king of the Sidonians. *Sidoni* is a vocative, from Sidonis, often applied by Ovid to Europa the daughter of Agenor king of Sidon or Syria, *Fast.* B. v. 610.

“ *Sidoni*, sic fueras accipienda Jovi.”

And, *ibid.* 617. And *Art. Amator.* iii. 252. See also *Metam.* xiv. 30. ii. 840.

Some of these scriptural allusions are highly poetical, and much in Milton's manner. His friend, who bears a sacred character, forced abroad for his piety and religious constancy by the persecutions of a tyrannick tribunal, and distressed by war and want in a foreign country, is compared to Elijah the Tishbite wandering alone over the Arabian deserts, to avoid the menaces of Ahab, and the violence of Jezebel. See 1 *Kings*, xix. 3. seq. He then selects a most striking miracle, under which the power of the Deity is displayed in scripture as a protection in battle, with reference to his friend's situation, from the surrounding dangers of war. “ You are safe under the radiant shield of him, who in the dead of night suddenly dispersed the Assyrians, while the sound of an unseen trumpet was clearly heard in the empty air, and the noises of invisible horses and chariots rushing to battle, and the distant hum of clashing arms and groaning men, terrified their numerous army.”

“ Terruit et densas pavido cum rege cohortes,

“ Acre dum vacuo buccina clara sonat,

“ Cornea pulvereum dum verberat ungula campum,

“ Currus arenosam dum quatit actus humum,

“ Auditurque hinnitus equorum ad bella ruentum,

“ Et strepitus ferri, murmurâque alta virum.

See 2 *Kings*, vii. 5. “ For the Lord had made the host of the Syrians to hear a noise of chariots and a noise of horses, even the noise of a great host, &c.” *Sionæa arx* is the city of Samaria, now besieged by the Syrians, and where the king of Israel now resided. It was the capital of Samaria. *Prisca Damascus* was the capital of Syria. *Pavido cum rege* is Benhadad, the king of Syria.

Talis et, horrifono laceratus membra flagello,  
 Paulus ab Æmathiâ pellitur urbe Cilix.  
 Pifcofæque ipfum Gergeffæ civis Iëfum  
 Finibus ingratus juffit abire fuis. 104  
 At tu fume animos ; nec fpec cadat anxia curis,  
 Nec tua concutiat decolor offa metus.  
 Sis etenim quamvis fulgentibus obfitus armis,  
 Intententque tibi millia tela necem,  
 At nullis vel inerme latus violabitur armis,  
 Déque tuo cuspis nulla cruore bibet. 110  
 Namque eris ipfe Dei radiante fub ægide tutus ;  
 Ille tibi cuftos, et pugil ille tibi :  
 Ille, Sionææ qui tot fub mœnibus arcis  
 Affyrios fudit nocte fidente viros ; 114  
 Inque fugam vertit quos in Samaritadas oras  
 Mifit ab antiquis priſca Damafcus agris ;  
 Terruit et denſas pavido cum rege cohortes,  
 Aere dum vacuo buccina clara fonat,

In the ſequel of the narrative of this wonderful conſternation and flight of the Syrians, the folitude of their vaſt deſerted camp affords a moſt affecting image, even without any poetical enlargement. “ We came to the camp of the Syrians, and behold there was no man there, neither voice of man ; but horſes tied, and aſſes tied, and the tents as they were.” Ibid. vii. 10. This is like a ſcene of enchantment in romance. WARTON.

Ver. 101. *Talis et, horrifono laceratus membra flagello, &c.*] Whipping and imprifonment were among the puniſhments of the arbitrary Star-chamber, the threats *Regis Achabi*, which Young fled to avoid. WARTON.

Ver. 109. *At nullis vel inerme latus &c.*] See the ſame philoſophy in *Comus*, v. 421. WARTON.



Cornu pulvereum dum verberat ungula campum,  
 Currus arenosam dum quatit actus humum,  
 Auditurque hinnitus equorum ad bella ruentum,  
 Et strepitus ferri, murmuræque alta virum.  
 Et tu (quod superest miseris) sperare memento,  
 Et tua magnanimo pectore vince mala;     124  
 Nec dubites quandoque frui melioribus annis,  
 Atque iterum patrios posse videre lares.

Ver. 123. Et (*tu quod superest* &c.] For many obvious reasons,  
*at* is likely to be the true reading. WARTON.

Ver. 125. This wish, as we have seen, came to pass. He re-  
 turned: and, when at length his party became superiour, he was  
 rewarded with appointments of opulence and honour. WARTON.

*ELEG. V. Anno Ætatis 20<sup>i</sup>.**In adventum veris.*

IN se perpetuo Tempus revolvibile gyro  
 Jam revocat Zephyros vere tepente novos ;  
 Induiturque brevem Tellus reparata juventam,  
 Jamque soluta gelu dulces virefcit humus.  
 Fallor ? an et nobis redeunt in carmina vires, ;  
 Ingeniumque mihi munere veris adest ?

\* In point of poetry, sentiment, selection of imagery, facility of versification, and Latinity, this Elegy, written by a boy, is far superiour to one of Buchanan's on the same subject, intitled *Mare Calende*. WARTON.

Ver. 1. *In se perpetuo Tempus revolvibile gyro*] Buchanan, *De Sphæra*, p. 133. *ibid*.

"In se præcipiti semper revolvibilis orbe." WARTON.

Ver. 5. *Fallor ? an et &c.*] So in the Epigram, *Prodit Bombard.* v. 3.

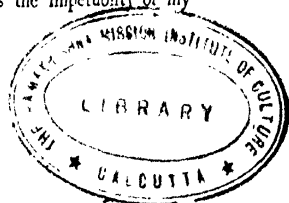
"Fallor ? An et mitis, &c."

Again, *El.* vii. 56.

"Fallor ? An et radios hinc quoque Phœbus habet ?"

This formulary is not uncommon in Ovid. See Note on *Comus*, v. 221. WARTON.

Ver. 6. *Ingeniumque mihi munere veris adest ?*] See v. 23. There is a notion that Milton could write verses only in the spring or summer, which perhaps is countenanced by these passages. But what poetical mind does not feel an expansion or invigoration at the return of the spring, at that renovation of the face of nature with which every mind is in some degree affected ? In one of the Letters to Deodate he says, "such is the impetuosity of my



Muncre veris adest, iterúmque vigescit ab illo,  
 (Quis putet?) atque aliquod jam sibi poscit  
 opus.  
 Castalis ante oculos, bifidúmque cacumen oberrat,

temper, that no delay, no rest, no care or thought of any thing else can stop me, till I come to my journey's end, and put a period to my present study," *Prose-Works*, ii. 567. In the *Paradise Lost*, he speaks of his aptitude for composition in the night. B. ix. 20.

" If answerable style I can obtain  
 " From my celestial patroness, who deigns  
 " Her *nightly* visitation, unimplo'd :  
 " And dictates to me slumbering, or inspires  
 " Easy my unpremeditated verse."

Again, to Urania, B. vii. 28.

—— " Not alone, while thou  
 " Visit'st my slumbers *nightly*, or when morn  
 " Purples the east."

Again, he says that " he visits *nightly* the subjects of sacred poetry," B. iii. 32. And adds, v. 37.

" Then feed on thoughts that voluntary move  
 " Harmonious numbers."

In the sixth Elegy, he hints that he composed the Ode on the Nativity in the morning, v. 87.

" Dona quidem dedimus Christi Natalibus illa,  
 " Illa sub *auroream* lux mihi *prima* dedit."

That is, as above, " when morn purples the east." In a Letter to Alexander Gill, he says that he translated the hundred and fourteenth Psalm into Greek heroicks, " subito nescio quo impetu ante *Luce exortum*," *Prose-works*, ii. 567. See also below, v. 9.

" Castalis ante oculos, bifidúmque cacumen oberrat,  
 " Et mihi Pyrenen somnia *nocte* ferunt."

See also the first Note on *Sonn.* vii. WARTON.

Ver. 9. *Castalis &c.*] Buchanan, *El.* 1. 2. p. 31. ut *supra*.

Et mihi Pyrenen somnia nocte ferunt ; 10  
 Concitâque arcano fervent mihi pectora motu,  
 Et furor, et sonitus me facer intus agit.  
 Delius ipse venit, video Penëide lauro  
 Implicitos crines ; Delius ipse venit.  
 Jam mihi mens liquidi raptatur in ardua cœli, 15  
 Pérque vagas nubes corpore liber eo ;  
 Pérque umbras, pérque antra feror, penetralia  
 vatum,  
 Et mihi fana patent interiora deûm ;

“ Grataque Phœbæo *Castalis* unda choro.”

He has “ the inspir’d *Castalian* spring,” *Parad. Lost*, B. iv. 273.

Buchanan was now in high repute as a modern Latin classic. He is thus characterised by a learned and elegant writer of Milton’s early days. “ Of Latin poets of our times, in the judgement of Beza and the best learned, Buchanan is esteemed the chiefe.—His conceit in poësie was most rich, and his sweetnes and facilitie in a verse inimitably excellent, as appeareth by that master-peece his Psalms ; as farre beyond those of B. Rhenanus, as the Stanzas of Petrarch the Rimes of Skelton : but deserving more applause if he had faln upon another subject : for I say with J. C. Scaliger, *Illorum piget qui Davidis Psalmos suis columistris innatos sperarant efficere plausibiles*.—His Tragedies are loftie, the style pure : his Epigrams not to be mended, save here and there, according to his genius, too broad and bitter.” Peacham’s *Complent Gentleman*, p. 91. ch. x. *Of Poetry*, edit. [2d,] 1634. 410. Milton was now perhaps too young to be captivated by Buchanan’s political speculations. WARTON.

Ver. 13. *Delius ipse venit.* &c.] Milton seems to have thought of the beginning of Callimachus’s Hymn to Apollo. WARTON,

Intuitúrque animus toto quid agatur Olympo,  
 Nec fugiunt oculos Tartara cæca meos. 20  
 Quid tam grande sonat distento spiritus ore ?  
 Quid parit hæc rabies, quid facer iste furor ?  
 Ver mihi, quod dedit ingenium, cantabitur illo ;  
 Profuerint isto reddita dona modo. 24  
 Jam, Philomela, tuos, foliis adoperta novellis,  
 Instituis modulos, dum filet omne nemus :  
 Uibe ego, tu sylvâ, simul incipiamus utrique,  
 Et simul adventum veris uterque canat.  
 Veris Io ! rediere vices ; celebremus honores  
 Veris, et hoc subeat Musa perennis opus. 30

Ver. 19. *Intuitúrque animus toto quid agatur Olympo,  
 Nec fugiunt oculos Tartara cæca meos.*] Compare  
*Mulf. N. Dr. A. v. S. i.*

“ The poet’s eye, in a fine phrensy rolling,

“ Doth glance from heaven to earth, from earth to  
 heaven.”

Ver. 25. *Jam, Philomela, tuos, foliis adoperta novellis,  
 Instituis modulos, dum filet omne nemus :*] There is  
 great elegance and purity of expression in *foliis adoperta novellis*.  
 The whole imagery was afterwards transferred into the first  
*Sonnet*.

“ O Nightingale, that on yon bloomy spray

“ Warblest at eve, when all the woods are still,”

WARTON.

Ver. 30. ——— *hoc subeat Musa perennis opus.*] Originally  
*quotannis*, edit. 1645. Salmasius pretends to have observed se-  
 veral false quantities in our author’s Latin poems. This was  
 one, and *perennis* appeared in the second edition, 1673. See  
*Salmas. Respons.* edit. Lond. 1660. p. 5. It is remarkable, that  
 Tickell and Fenton should both have preserved *quotannis*, who

Jam sol, Æthiopas fugiens Tithoniâque arva,  
 Fleſcit ad Arctôas aurea lora plagas.  
 Eſt breve noctis iter, brevis eſt mora noctis  
     opacæ,  
 Horrida cum tenebris exulat illa ſuis.  
 Jamque Lycaonius, plauſtrum cœleſte, Boötes 35  
     Non longâ ſequitur feſſus ut ante viâ ;  
 Nunc etiam ſolitas circum Jovis atria toto  
     Excubias agitant ſidera rara polo :  
 Nam dolus, et cædes, et viſ cum nocte receſſit,  
     Neve Giganteum Dii timuere ſcelus. 40  
 Fortè aliquis ſcopuli recubans in vertice paſtor,  
     Roſcida cùm primò ſole rubefcit humus,  
 Hac, ait, hac certè caruiſti nocte puellâ,  
     Phœbe, tuâ, celeres quæ retineret equos.  
 Læta ſuas repetit ſilvas, pharetrâque refumit 45

might have been taught better even by Tonſon, edit. 1705. Nicholas Heinfius, in an Epistle to Holſtenius, complains of theſe falſe quantities : and, for elegance, prefers our author's *Deſenſo* to his Latin poems. See Burman. *Sylog.* iii. 669. But Heinfius, like too many other great criticks, had no taſte. WARTON.

Ver. 32. *Fleſcit ad Arctôas aurea lora plagas.*] Ovid, *Art. Amator.* i. 549. Of Bacchus.

“ Tigribus adjunētis aurea lora dabat.”

The expreſſion is finely transferred. WARTON.

Ver. 38. *Excubias agitant ſidera*] See note on *Comus*, v. 113.

Ver. 39. *Nam dolus, et cædes, et viſ &c.*] Ovid, *Metam.* i. 130.

“ In quorum ſubiectum locum, fraudesque, dolique,

“ Inſidiæque, et viſ, &c.” WARTON.

Ver. 43. *Hac, ait, hac certè caruiſti nocte puellâ,*

*Phœbe, tuâ,*] Ovid, *Art. Amator.* ii. 249.

“ Sæpe tuâ poterat, Leandre, carere puellâ.” WARTON.

Cynthia, luciferas ut videt alta rotas ;  
 Et, tenues ponens radios, gaudere videtur  
 Officium fieri tam breve fratris ope.  
 “ Desere,” Phœbus ait, “ thalamos, Aurora,  
     “ feniles ;  
     “ Quid juvat effœto procubuisse toro ?      50  
 “ Te manet Æolides viridi venator in herbâ ;

Ver. 46. *Cynthia, luciferas ut videt alta rotas ;*] Ovid, *Art. Amator.* iii. 180.

“ Roscida luciferos cum dea jungit equos.”

Again, *Epist. Heroid.* xi. 46.

“ Denique luciferos luna movebat equos.”

See Note on *El.* iii. 49. WARTON.

Ver. 49. “ *Desere,*” *Phœbus ait, &c.*] “ Leave the bed of old Tithonus.” Compare the whole context with Ovid. *Amor.* i. xiii. 37.

“ Illum dum refugis, longo quia frigidus ævo,

“ Surgis ad invisas à sene mane rotas :

“ At siquem manibus Cephalum complexa teneres,

“ Clamores, Lente currite noctis equi.”

Again, *Epist. Heroid.* iv. 93.

“ Clarus erat filvis Cephalus, multæque per herbam

“ Conciderant, illo percutiente, feræ.

“ Nec tamen Auroræ male se præbebat amandum,

“ Ibat ad hunc sapiens à sene diva viro.”

See the next Note, WARTON.

Ver. 51. “ *Te manet Æolides &c.*] Cephalus, with whom Aurora fell in love as she saw him hunting on mount Hymettus. See Ovid, *Metam.* vii. 701, &c. He is called, *Æolides*, Cephalus, *ibid.* vi. 681. And *Æolides*, simply, *ibid.* vii. 672. Hence our author, *El.* iii. 67.

“ Flebam turbatos *Cephalæidæ* pellice somnos.”

And Cephalus is “ the Attick boy,” with whom Aurora was accustomed to hunt, *Il Pens.* v. 124. WARTON.

" Surge, tuos ignes altus Hymettus habet."  
 Flava verecundo dea crimen in ore fatetur,  
 Et matutinos ociùs urget equos.  
 Exuit invisam Tellus rediviva senectam,      55  
 Et cupit amplexus, Phœbe, subire tuos;  
 Et cupit, et digna est: Quid enim formosius illâ,  
 Pandit ut omniferos luxuriosa sinus,  
 Atque Arabum spirat mœsses, et ab ore venusto  
 Mitia cum Paphiis fundit amoma rosis!      60  
 Ecce! coronatur sacro frons ardua luco,  
 Cingit ut Idæam pinca turris Opim;

Ver. 57. ——— *et digna est:*] That is *pulchra*. So above, *El. i.*, 53.

" Ah! quodvis *dignæ* stupui miracula formæ!"

Cicero, *de Invent.* L. ii. i. " Ei pueros ostenderunt multos magnâ præditos dignitate." And afterwards, from the *beauty* of these boys, the *dignitas* of their sisters is estimated. Milton, at these early years, seems to have been nicely skilled in the force of Latin words, and to have known the full extent of the Latin tongue. WARTON.

Ver. 58. *Pandit ut omniferos luxuriosa sinus,*] So, in *Par. Lost*, B. v. 338.

" Whatever Earth *all-bearing* mother yields."

Milton here thought of Ovid's *Tellus*, who makes a speech, and who lifts her "*omniferos vultus*," *Metam.* ii. 275. WARTON.

He might also think of Buchanan's Elegy, entitled, *Maisie Calenda*, p. 35, ed. *supr.*

" OMNIFEROS pandens copia larga sinus!"

See also *Silvæ*, p. 54. The phrase *all-bearing* is employed by Lisle, in his *Part of Du Bartas*, edit. 1625, p. 2.

" All fruites shall cease to grow vpon th' *all-bearing* ground."

Ver. 62. The head of his personified Earth crowned with a sacred wood, resembles Ops, or Cybele, crowned with towers.



Et vario madidos intexit flore capillos,  
 Floribus et visa est posse placere suis.  
 Floribus effusos ut erat redimita capillos, 65  
 Tænario placuit diva Sicana deo.  
 Aspice, Phœbe, tibi faciles hortantur amores,  
 Mellitâsque movent flamina verna preces :  
 Cinnamêa Zephyrus leve plaudit odorifer alâ,  
 Blanditiâsque tibi ferre videntur aves. 70  
 Nec sine dote tuos temeraria quærit amores  
 Terra, nec optatos poscit ægæna toros ;  
 Alma salutiferum medicos tibi gramen in usus  
 Præbet, et hinc titulos adjuvat ipsa tuos :  
 Quòd, si te pretium, si te fulgentia tangunt 75  
 Munera, (muneribus sæpe coemptus amor)  
 Illa tibi ostentat quascunque sub æquore vasto,  
 Et superinjectis montibus, abdit opes.

But in *pineæ turris*, he seems to have confounded her crown of towers with the pines of *Ida*. Tibullus calls her *Idæa Ops*, *El.* i. iv. 68.

There are touches of the great poetry in this description or personification of Earth. WARTON.

Ver. 69. *Cinnamêa Zephyrus leve plaudit odorifer alâ,*] See *El.* iii. 47.

“ Serpit odoríferas per opes levis aura Favoni.”

And *Comus*, v. 989.

“ And west winds, with *muskie* wing &c.”

And *Par. Lost*, B. viii. 515.

———— Gentle airs

“ Whispr’d it to the woods, and from their wings

“ Flung rose, flung odours, from the *spicy* shrub.”

“ Rose and odours, which their wings had collected from the *spicy* shrub.” WARTON.

Ah quoties, cùm tu clivoso fessius Olympo  
 In vespertinas præcipitaris aquas, 80  
 “ Cur te,” inquit, “ cursu languentem, Phœbe,  
 “ diurno  
 “ Hesperiiis recipit cærule Mater aquis?  
 “ Quid tibi cum Tethy? Quid cum Tarteffide  
 “ lymphâ?  
 “ Dia quid immundo perluis ora fallo?  
 “ Frigora, Phœbe, meâ meliùs captabis in  
 “ umbrâ;  
 “ Huc ades, ardentes imbue rore comas. 86  
 “ Mollior egelidâ veniet tibi somnus in herbâ;  
 “ Huc ades, et gremio lumina pone meo.  
 “ Quâque jaces, circum mulcebit lenè susurrans  
 “ Aura per humentes corpora fusa rosas. 90  
 “ Nec me (crede mihi) terrent Semelœia fata,

Ver. 83. *Quid tibi cum Tethy? &c.*] In the manner of Ovid,  
*Epist. Herod. vi. 47.*

“ *Quid mihi cum Minyis? Quid cum Tritonide pinu?*

“ *Quid tibi cum patrio, navita Tiphy, mea?*”

See above, *El. iii. 33.* WARTON.

Ver. 89. ————— *mulcebit lenè susurrans*

*Aura per humentes corpora fusa rosas.*] See Note  
 on v. 69. And *El. iii. 48.*

“ *Aura sub innumeris humida nata rosas.*”

See also *Par. Reg. B. ii. 363*, where fragrant gales are introduced, as enhancing the voluptuousness of the enchanted banquet in the wilderness. WARTON.

Ver. 91. ————— *Semelœia fata,*] An echo to Ovid's *Semeleia* proles, *Metam. v. 329, ix. 640.* And in other places. *Semele's* story is well known. See Ovid's *Amor. iii. 3. 37.* And *Fest. vi. 485.* WARTON.

" Nec Phaetonteo fumidus axis equo :  
 " Cùm tu, Phœbe, tuo sapientiùs uteris igni ;  
 " Huc ades, et gremio lumina pone meo."  
 Sic Tellus lasciva fuos suspirat amores ; 95  
 Matris in exemplum cætera turba ruunt :  
 Nunc etenim toto currit vagus orbe Cupido,  
 Languentèsque foveat solis ab igne faces :  
 Insonuere novis lethalia cornua nervis,  
 Triste micant ferro tela corusca novo : 100  
 Jamque vel invictam tentat superâsse Dianam,  
 Quæque sedet sacro Vesta pudica foco.  
 Ipsa senescentem reparat Venus annua formam,  
 Atque iterum tepido creditur orta mari.  
 Marmoreas juvenes clamant Hymenæe ! per urbes,  
 Littus, Io Hymen ! et cava faxa sonant, 106  
 Cultior ille venit, tunicâque decentior aptâ,  
 Punicum redolet vestis odora crocum.

Ver. 93. More wisely than when you lent your chariot to Phaeton, and when I was consumed "by the excess of your heat." He alludes to the speech or complaint of *Tellus*, in the story of Phaeton. See *Metam.* ii. 272. And Note on v. 58. Not to insist particularly on the description of the person of Milton's *Tellus*, and the topics of persuasion selected in her approaches and her speech, the general conception of her courtship of the sun, is highly poetical. WARTON.

Ver. 108. *Punicum redolet vestis odora crocum.*] So, in *L'Allegro*, v. 124.

" There let Hymen oft appear

" In saffron robe."

Hence we must explain B. and Fletcher, *Woman's Prize*, A. i. S. ii. vol. viii. p. 179.

" Pardon me, yellow Hymen."

Egreditúrque frequens, ad amœni gaudia veris,  
 Virgineos auro cincta puella sinus : 110  
 Votum est cuique suum, votum est tamen omni-  
 bus unum,  
 Ut sibi, quem cupiat, det Cytherea virum.  
 Nunc quoque septenâ modulatur arundine pastor,  
 Et sua, quæ jungat, carmina Phyllis habet.  
 Navita nocturno placat sua fidera cantu, 115  
 Delphinâfque leves ad vada summa vocat.

The text has a reference to Ovid's Hymen, who is "*croceo ve-  
 latus amictu*," *Metam.* x. 1. WARTON.

See Ben Jonson's *King's Entertainment at Welbeck*, edit. 1640,  
 p. 275. "Here Stub the *bridegroom* presented himselfe, being  
 apparelled in a *yellow* canvas doublet, &c. a Munmouth cap with  
 a *yellow* feather, *yellow* stockings and shooes, &c."—Yet in the  
 reign of James 1st. we are thus informed, "That there is a na-  
 tional as well as a personal respect cannot be deny'd, and *colours*  
 rather then other are vulgarly appropriated to special vses, as  
*symbolical* to them, so far forth as a kinde of superstition is growne  
 vpon the auoyding, for you shal seldome see a *bridegroom* wed  
 in *yellow*, or a forsaken lover walke in *blew*." Bolton's *Elements*  
*of Armories*, 1610, p. 131.—Beaumont and Fletcher have even  
 "*yellow-tressed Hymen*," *Bonduca*, A. i. S. i.—The text, "*re-  
 dolet vestis odora crocum*," induces me to cite, from a very learned  
 and entertaining work, the following passage. "Sir John Chardin,  
 in his manuscript, tells us, 'that in the Indies they are wont to  
*moisten their clothes with SAFFRON, at marriages and other solem-  
 nities.*' This could only be done, I apprehend, on account of  
 the fragrance of this plant, &c. The term *moisten* shows, it is  
 not on account of the colour they use the *saffron*, for dry yellow  
 clothes would answer that purpose; but for its *perfume*." Har-  
 mer's *Comment. on Solomon's Song*, 1768, Additions, N° 11.

The text may also have a reference to Catullus's Cupid, *Carm.*  
 lxix.

"Fulgebat *crocinâ* candidus in *twicâ*."

Jupiter ipse alto cum conjuge ludit Olympo,  
 Convocat et famulos ad sua festa deos.  
 Nunc etiam Satyri, cum fera crepuscula surgunt,  
 Pervolitant celeri florea rura choro ; 120  
 Sylvanusque suâ cyparissi fronde revinctus,  
 Semicapérque deus, semideúsque caper.  
 Quæque sub arboribus Dryades latuere vetustis,  
 Per juga, per solos expatiantur agros.  
 Per sata luxuriat fruticetæque Mænalius Pan, 125  
 Vix Cybele mater, vix sibi tuta Ceres ;  
 Atque aliquam cupidus prædatur Oreada Faunus,  
 Consulit in trepidos dum sibi Nympha pedes ;  
 Jámque latet, latitansque cupit malè tecta videri,  
 Et fugit, et fugiens pervelit ipsa capi. 130  
 Dii quoque non dubitant cælo præponere sylvas,

Ver. 119. ————— *cum fera crepuscula surgunt,*] So,  
 in *Quint. Novembr.* v. 54.

“ Reddiderant dubiam jam *fera crepuscula* lucem.”

Ovid, *Metam.* i. 219.

“ Traherent cum *fera crepuscula* lucem.” WARTON.

Ver. 121. Sylvanus is crowned with cypress from the boy Cyparissus. In the next line, “*Semicaperque deus*” is from Ovid, *Fast.* iv. 752. See also *Metam.* xiv. 515. “*Semicaper Pan.*” WARTON.

Ver. 129. *Jámque latet, &c.*] Here is an elegant imitation both of Horace and Virgil. See Hor. *Od.* I. ix. 21.

“ Nunc et latentis proditor intimo

“ Gratus puellæ risus ab angulo.”

And Virgil, *Ecl.* iii. 64.

“ Malo me Galatea petit lasciva puella ;

“ Et fugit ad salices, et se cupit ante videri.”

BOWLE.

Et sua quisque sibi numina lucus habet :  
 Et sua quisque diu sibi numina lucus habeto,  
 Nec vos arboreâ, dii, precor, ite domo.  
 Te referant miseris te, Jupiter, aurea terris 135  
 Sæcla ; quid ad nimbos aspera tela redis ?  
 Tu saltem lentè rapidos age, Phœbe, jugales,  
 Quà potes, et sensim tempora veris eant ;  
 Brumâque productas tardè ferat hispida noctes,  
 Ingruat et nostro serior umbra polo. 140

Ver. 134. *Nec vos arboreâ, du, precor, ite domo.*] *Par. Liff,*  
 B. v. 137. "From under shady *arboreous roof.*" WARION.

Ver. 138. ——— *sensim tempora veris eant ;*] See *El. i. 48.*  
 And the Note. WARTON.

## ELEG. VI.

*Ad Carolum Deodatum ruri commorantem,*

*Qui cum Idibus Decemb. scripſiſſet, et ſua carmina  
excusari poſtuláſſet ſi ſolito minùs eſſent bona, quòd  
inter lautitias, quibus erat ab amicis exceptus,  
haud ſatis felicem operam Muſis dare ſe poſſe af-  
firmabat, hoc habuit reſponſum.*

MITTO tibi fanam non pleno ventre ſalutem,  
Quâ tu, diſtento, fortè carere potes.  
At tua quid noſtram proleſtat Miſa camœnam,  
Nec finit optatas poſſe ſequi tenebras?  
Carmine ſcire velis quàm te redamémque colám-  
que ; 5  
Crede mihi, vix hoc carmine ſcire queas.  
Nam neque noſter amor modulis includitur arctis,  
Nec venit ad claudos integer ipſe pedes.  
Quàm benè ſolennes epulas, hilarémque Decem-  
brem,  
Feſtâque cœlifugam quæ coluere deum, 10  
Deliciâſque refers, hiberni gaudia ruris,  
Hauſtâque per lepidos Gallica muſta focos !

Ver. 12. *Hauſtâque per lepidos Gallica muſta focos !*] See Sonnet  
to Laurence: ver. 10.

“ Where ſhall we ſometimes meet, and by the fire

“ Help waſte a ſullen day ?

“ What neat repaſt ſhall feaſt us, light and choice

“ Of Attick taſte, with wine, &c.”

Deodate had ſent Milton a copy of verſes, in which he deſcribed  
the feſtivities of Chriſtmas. WARTON.

Quid quereris refugam vino dapibúsque poësin ?  
 Carmen amat Bacchum, carmina Bacchus amat.  
 Nec puduit Phœbum virides gestâsse corymbos,  
 Atque hederam lauro præposuisse suæ. 16  
 Sæpius Aoniis clamavit collibus, Eucæ !  
 Mistâ Thyonœo turba novena choro.  
 Naso Corallæis mala carmina misit ab agris :  
 Non illic epulæ, non fata vitis erat. 20  
 Quid nisi vina, rosâsque, racemiferúmque Ly-  
 æum,

Ver. 19. *Naso Corallæis mala carmina misit ab agris :* Ovid's *Tristia*, and *Epistles from Pontus*, supposed to be far inferior to his other works. This I cannot allow. Few of his works have more nature. And where there is haste and negligence, there is often a beautiful careless elegance. The *Corallæi* were the most savage of the Getes. Ovid calls them "pelliti *Corallæi*," *Epist. Pont.* iv. viii. 83. And again, *ibid.* iv. ii. 37.

"Hic mihi cui recitem, nisi flavis scripta *Corallit*."

See our author above, *El.* i. 21. Ovid himself acknowledges, *ut sup.* iv. ii. 20.

"Et carmen vena pauperiore fluit."

See also *Trist.* i. xi. 35, iii. xiv. 35, iii. i. 18, v. vii. 59, v. xii. 35. And *Epist. Pont.* i. v. 3, iv. xiii. 4, 17. WARTON.

Ver. 20. *Non illic epulæ, non fata vitis erat.* Ovid, *Epist. Pont.* i. x. 31.

"Non epulis oneror : quarum si tangar amore,

"Est tamen in Geticis cepia nulla locis."

Again, *Epist. Pont.* i. iii. 51.

"Non ager his ponum, non dulces porrigit uvas."

See also, i. vii. 13, and iii. viii. 13, *ibid.* WARTON.

Ver. 21. *Quid nisi* ———

*Cantavit brevibus Tēia Musâ modis ?* Ovid, *Trist.*

ii. 364.

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Q



Cantavit brevibus Tēia Mufa modis ?  
 Pindaricóſque inflat numeros Teumefius Euan,  
 Et redolet ſumptum pagina quæque merum ;  
 Dum gravis everſo curruſ crepat axe ſupinus, 25  
 Et volat Elēo pulvere fufcus eques.  
 Quadrimóque madens Lyricen Romanus Iaccho,  
 Dulcè canit Glyceran, flavicomámque Chloen.  
 Jam quoque lauta tibi generoſo menſa paratu  
 Mentis alit vires, ingeniúmque fovet. 30

“ *Quid niſi cum multo venerem confundere vino*

“ *Præcepit Lyrici Teia Muſa ſenis ?*”

Again, *Art. Amator.* iii. 330.

— “ *Vinoſi Teia Muſa ſenis.*”

See alſo *Metam.* xv. 413.

“ *Viſta racemiſero lyncas dedit India Baccho.*”

And *Faſt.* vi. 483. WARTON.

Ver. 23. ————— Teumefius Euan,] *Teumefius*, *Τευμεſίος*, is a mountain of Bæotia, the diſtrict in which Thebes was ſituated ; and its inhabitants were called *Τευμήſιοι*, *Teumefii*. The Grecian Bacchus, the ſon of Jupiter and Semele, is often denominated *Thebanus*. But Bacchus had a more immediate and particular connection with this mountain. Pausanias relates a fable, that Bacchus, in revenge for ſome inſult which he had received from the Thebans, nourished a fox in this mountain for the deſtruction of the city of Thebes ; and that a dog being ſent from Diana to kill this fox, both fox and dog were turned into ſtones. The fox was called *Τευμηſία ἡ αλώπηξ*, *Teumefia vulpes*. Pausan. ΒΟΙΩΤΙΚ. p. 296. 10. edit. Francof. 1583. fol. See alſo Stephanus Byzant. Voc. ΤΕΥΜΗΘΕΟΣ. And Antoninus Liberal. *Metam.* p. 479. apud Gal. *Hiſtor. Poetic. Script. Poetic.* Pariſ. 1675. 8vo. Milton here puzzles his readers with minute and unneceſſary learning. The meaning of the line is this. “ The Theban god Bacchus inſpires the numbers of his congenial Pindar, the Theban poet.” WARTON.

Massica fœcundam despumant pocula venam,  
 Fundis et ex ipso condita metra cado.  
 Addimus his artes, fufúmque per intima Phœbum  
 Corda; favent uni Bacchus, Apollo, Ceres.  
 Scilicet haud mirum, tam dulcia carmina per te,  
 Numine composito, tres peperisse deos. 36  
 Nunc quoque Thressa tibi cælato barbitos auro  
 Infonat, arguta mollitèr icta manu;  
 Auditúrque chelys suspensa tapetia circum,

Ver. 37. *Nunc quoque Thressa tibi &c.*] The Thracian harp. Orpheus was of Thrace. Ovid, *Epist. Heroid.* iii. 118.

“*Threiciam digitis increpuisse lyram.*”

The same pentameter occurs, *Amor.* ii. xi. 32. Milton has “the Orphean Lyre,” *Par. Lost*, B. iii. 17. Where the epithet *Orphean* is perfectly Grecian, and the combination “*Orphean lyre*” is literally from Apollonius Rhodius, ii. 161.

ΟΡΦΕΙΗ ΦΟΡΜΙΤΤΙ στυραμίον ὕμνον ἀειδὼς.

Or from Propertius, who servilely copies the Greeks, *El.* i. iv. 42.

“*Orpheæ carmina fessa lyra.*”

But the epithet is in his favourite Ovid, *Met.* x. 3. “*Orpheæ necquicquam voce vocatur.*” And see xi. 22. And in Buchanan, an author with whose Latin poetry Milton was well acquainted. *El.* vii. 30. p. 44. *Opp.* edit. Lond. 1715. fol. “*Et nemora Orpheû capta fuisse modis.*” And “the Orphean lyre” is *ibid.* 32. “*Aureaque Orpheæ fila fuisse lyra.*” WARTON.

See the Note on *Par. Lost*, B. iii. 17. Where the phrase occurs in an old English poet.

Ver. 39. *Auditúrque chelys suspensa tapetia circum, &c.*] Mr. Warton has observed, that here is a reference to the mode of furnishing halls or state-apartments with *tapestry*, which had not ceased in Milton's time. Compare *Comus*, v. 324. Here a festive scene is painted, and may perhaps be illustrated by an elegant passage from Peacham's *Nupt. Hymn.* iv. ed. 1613.

Virgineos tremulâ quæ regat arte pedes. 40  
 Illa tuas saltem teneant spectacula Musas,  
 Et revocent, quantum crapula pellit iners.  
 Crede mihi, dum psallit ebur, comitatâque  
 plectrum  
 Implet odoratos festa chorea tholos,  
 Percipies tacitum per pectora serpere Phœbum, 45  
 Quale repentinus permeat ossa calor ;  
 Përque puellares oculos, digitumque sonantem,  
 Irruct in totos lapsa Thalia sinus.  
 Namque Elegia levis multorum cura deorum est,  
 Et vocat ad numeros quemlibet illa suos ; 50  
 Liber adest elegis, Eratóque, Cerésque, Venúsque,  
 Et cum purpureâ matre tenellus Amor.  
 Talibus indè licent convivia larga poetis,  
 Sæpiùs et veteri commaduisse mero.  
 At qui bella refert, et adulto sub Jove cælum, 55

" Now Pleasure take her fill ; bring Graces flowers ;  
 " With torches Hymen plant the lofty towers ;  
 " Twine, Concord, double girlonds ; Cupids you  
 " Some gather branches from the myrtle bough,  
 " And guild the roose with waxen lights on high ;  
 " *Tacke* (others) *vp* rich *Arras* busily ;  
 " Some cast about sweet water, &c."

See also Shakspeare, *K. Hen.* VI. P. v. A. ii. S. iii. " Like  
*rich hangings* in a homely house." And *Tam. of the Shrew*, A. ii.  
 S. i. " My *hangings* all of Tyrian *tapestry*."

Ver. 55. *At qui bella refert, &c.*] Ovid, Anacreon, Pindar,  
 and Horace, indulged in convivial festivity ; and this also is an  
 indulgence which must be allowed to the professed writer of elegies  
 and odes. But the epick poet, who has a more serious and im-  
 portant talk, must live sparingly, according to the dictates of

Heroásque pios, semideósque duces,  
 Et nunc sancta canit superûm consulta deorum,  
 Nunc latrata fero regna profunda cane,  
 Ille quidem parcè, Samii pro more magistri,  
 Vivat, et innocuos præbeat herba cibos ; 69  
 Stet prope fagineo pellucida lymphæ catillo,  
 Sobriâque è puro pocula fonte bibat.  
 Additur huic scelerisq; vacans, et casta juvenus,  
 Et rigidi mores, et sine labe manus.  
 Qualis, veste nitens sacrâ, et lustralibus undis, 6;  
 Surgis ad inferos, augur, iture deos.  
 Hoc ritu vixisse ferunt post raptâ sagacem  
 Lumina Tiresian, Ogygiûmque Linon,  
 Et lare devoto profugum Calchanta, senémque  
 Orpheon, edomitæ sola per antra feris ; 79  
 Sic dapis exiguus, sic rivi potor Homerus  
 Dulichium vexit per freta longa virum,

Pythagoras. Milton's panegyrics on temperance both in eating and drinking, resulting from his own practice, are frequent. See *Par. Lost*, B. v. 5, xi. 472, 515, 530; *Il Pens.* v. 46. And *Comus*, in several places, WARTON,

Ver. 67. ————— *post raptâ sagacem*  
*Lumina Tiresian,*] *Par. Lost*, B. iii. 35.

" Blind Thamyris, and blind Mæonides,  
 " And *Tiresias*, and Phineus, prophets old,"

Doctor Bentley proposes to reject entirely the second of these lines. But, to say no more, this enumeration of *Tiresias* in company with other celebrated bards of the highest antiquity, would alone serve for a proof that the suspected line is genuine. And *Tiresias* occurs again, *De Idea Platonicâ*, v. 26. WARTON.

Ver. 72. *Dulichium vexit &c.*] It is worthy of remark, that

Et per monstificam Perseïæ Phœbados aulam,  
 Et vada fœmineis infidiosa sonis ;  
 Pérque tuas, rex ime, domos, ubi sanguine nigro  
 Dicitur umbrarum detinuisse greges. 76  
 Diis etenim sacer est vates, divûmque sacerdos ;  
 Spirat et occultum pectus, et ora, Jovem.  
 At tu, siquid agam, scitabere (si modò saltem  
 Esse putas tanti noscere siquid agam,) 80  
 Paciferum canimus cœlesti semine Regem,  
 Fausta que sacratis sæcula pacta libris ;  
 Vagitumque Dei, et stabulantem paupere tecto,  
 Qui suprema suo cum Patre regna colit ;  
 Stelliparumque polum, modulantesque æthere  
 turmas, 85  
 Et subito elisos ad sua fana deos.  
 Dona quidem dedimus Christi Natalibus illa,  
 Illa sub auroram lux mihi prima tulit.  
 Te quoque pressa manent patriis meditata cicutis,

Milton here illustrates Homer's poetical character by the *Odyssey*, and not by the *Iliad*. WARTON.

Ver. 73. *Et per monstificam Perseïæ Phœbados aulam,*] Circe was the daughter of the Sun, and, as some say, of Hecate. Ovid, *Metam.* vii. 74. "Hecates *Perseidos* aras." And *Remed. Amor.* 263. "Quid tibi profuerunt; Circe, *Perseidos* herbæ?" And Ovid mentions Circe's *Aula*, *Metam.* xiv. 45.

————— "perque ferarum

"Agmen adulantum media procedit ab aula." WARTON.

Ver. 89. *Te quoque pressa manent patriis meditata cicutis,*] His English Ode on the Nativity. This he means to submit to Deodate's inspection. "You shall next have some of my *English* poetry." WARTON,

Tu mihi, cui recitem, iudicis instar eris. \* 90

Ver. 90. *Tu mihi, cui recitem, iudicis instar eris.*] In *Comus*, I suppose the simple "shepherd lad," skilled in plants, to be the same Charles Deodate, to whom this Elegy is addressed, v. 619. For, as here,

"He lov'd me well, and oft would beg me sing;  
Which when I did, he on the tender grass  
Would sit and hearken even to ecstacy, &c."

See Ovid, *Epist. Pont.* iv. ii. 37.

"Hic, mea cui recitem, &c."

Again, *Trist.* iv. i. 18.

"Sed neque cui recitem, &c." WARTON.

There is a very poetical description in Browne's *Brit. Pastorals*, B. ii. S. iv. ed. 1616, p. 88, where the poet begs his friend to delight him with his musick, and *hearkens even to ecstacy*, as in *Comus*, v. 623, &c.

"As in an evening, when the gentle ayre  
Breathes to the fullen night a soft repayre,  
I oft have set on 'Thames' sweet bancke to heare  
My Friend with his sweet touch to charme mine care;  
When he hath plaid (as well he can) some straine  
That likes me, streight I aske the same againe,  
And he, as gladly granting, strikes it o're  
With some sweet relish was forgot before;  
I would haue beene content, if he would play,  
In that one straine to passe the night away,"

\* The transitions and connections of this Elegy, are conducted with the skill and address of a master, and form a train of allusions and digressions, productive of fine sentiment and poetry. From a trifling and unimportant circumstance, the reader is gradually led to great and lofty imagery. I will give a short and hasty analysis.

"You have well described in your verses the merriments of Christmas. But why do you insinuate, that your poetry is weakened by feasting and wine? Bacchus loves poetry. And Phebus is not ashamed to decorate his brows with ivy-berries. Even the Muses,

mixed with Bacchanalian dames, have joined in their shouts on mount Parnassus. The worst of Ovid's poetry, is that which he sent from Scythia, where never vine was planted. What were Anacreon's subjects but the grape and roses? Every page of Pindar is redolent of wine; While the broken axle-tree of the prostrate chariot resounds, and the rider flies dark with the dust of Elis. It is when warmed with the mellow cask, that Horace sweetly chants his Glycere, and his yellow-haired Chloe. Your genius has therefore been invigorated rather than depressed by mirth. You have been sacrificing to Bacchus, Apollo, and Ceres. No wonder your verses are so charming, which have been dictated by three deities. Even now you are listening to the harp, which regulates the dance, and guides the steps of the virgin in a tapestried chamber. At least give way to this milder relaxation. Such scenes infuse poetick warmth. Hence Elegy frames her tenderest song. Nor is it only by Bacchus and Ceres that Elegy is befriended: but by other festive powers, by Erato, and by Love with his purple mother. Yet although the elegiac poet, and those who deal in the lighter kinds of verse, may enliven the imagination by these convivial gaieties; yet he who sings of wars, and Jove, pious heroes, and leaders exalted to demigods, the decrees of heaven, and the profound realms of hell, must follow the frugal precepts of the Samian sage, must quaff the pellucid stream from the beechen cup, or from the pure fountain. To this philosophy belong, chaste and blameless youth, severe manners, and unspotted hands. Thus lived Tiresias, sagacious after the loss of sight, Ogygian Linus, the fugitive Chalcas, and Orpheus the conqueror of beasts in the lonely caverns. It was thus that the temperate Homer conducted Ulysses through the tedious seas, the monster-breeding hall of Circe, and the shallows of the Syrens, ensnaring men with female voices: and through your habitations, O king of the abyss, where he detained the flocking ghosts with libations of black blood. For in truth, a poet is sacred; he is the priest of heaven, and his bosom conceives, and his mouth utters, the hidden god. Meanwhile, if you wish to be informed how I employ myself as a poet, &c." WARTON.

ELEG. VII. *Anno Ætatis 19.*

NONDUM, blanda, tuas leges, Amathusia,  
nôram,

Et Paphio vacuum pectus ab igne fuit.

Sæpe cupidineas, puerilia tela, fagittas,

Atque tuum sprevi, maxime, numen, Amor.

Tu, puer, imbelles, dixi, transfige columbas ; 5

Conveniunt tenero mollia bella duci :

Aut de passeribus timidos age, parve, triumphos ;

Hæc sunt militiæ digna trophæa tuæ.

In genus humanum quid inania dirigis arma ?

Non valet in fortes ista pharetra viros. 10

Non tulit hoc Cyprius, neque enim deus ullus  
ad iras

Promptior, et duplici jam ferus igne calet.

Ver erat, et summæ radians per culmina villæ

Attulerat primam lux tibi, Maie, diem :

At mihi adhuc refugam quærebant lumina  
noctem,

Nec matutinum sustinere jubar. 16

Astat Amor lecto, pictis Amor impiger alis ;

Prodidit astantem mota pharetra deum :

Prodidit et facies, et dulcè minantis ocelli,

Ver. 15. *At mihi adhuc refugam quærebant lumina noctem,*

*Nec matutinum sustinere jubar.*] Here is the elegance of poetical expression. But he really complains of the weakness of his eyes, which began early. He has "light unsufferable," Ode Nativ, v. 8. WARTON.



Et quicquid pucro dignum et Amore fuit. 20  
 Talis in æterno juvenis Sigeius Olympo  
 Miscet amatori pocula plena Jovi ;  
 Aut, qui formosâs pellexit ad oscula nymphas,  
 Thiodamantæus Naiade raptus Hylas.  
 Addiderâtque iras, sed et has decuisse putares, 25  
 Addiderâtque truces, nec sine felle, minas.  
 " Et, miser, exemplo sapuisses tutiùs," inquit,  
 " Nunc, mea quid possit dextera, testis eris.  
 " Inter et expertos vires numerabere nostras,  
 " Et faciam vero per tua damna fidem. 30  
 " Ipse ego, si nescis, strato Pythone superbum  
 " Edomui Phœbum, cessit et ille mihi ;

Ver. 21. *Talis in æterno* &c.] This line is from Tibullus, iv. ii. 13.

" *Talis in æterno* felix Vertumnus *Olympo*." WARTON.

Ver. 25. *Addiderâtque iras, sed et has decuisse putares,*] This reminds us of what Olivia says, of the supposed boy, with whom she falls in love, *Twelfth Night*, A. iii. S. i.

" O, what a deal of scorn *looks beautiful*

" In the contempt and anger of his lip."

Compare Anacreon's *Bathyllus*, xxviii. 12. And Theocritus, *ÆPAETHES*, *Idyll*. xviii. 14.

— ' Ἀλλὰ καὶ ἔταξ

" Ἦ καλός· ἐξ ὀργῆς ἐπιδίξεται μάλλον ἱρασάς.

And Shakespeare's *Venus and Adonis*, edit. 1596.

" Which bred more *beautie* in his *angrie* eyes."

We find also the same idea in his *Ant. and Cleop.* i. i.

———— " Fye, wrangling queen !

" Whom every thing *becomes* : to chide, to laugh,

" To weep ; whose every passion fully strives

" To make itself, in thee, fair and admir'd !"

WARTON.

- " Et quoties meminit Peneidos, ipse fatetur  
 " Certius et gravius tela nocere mea. 34  
 " Me nequit adductum curvare peritus arcum,  
 " Qui post terga solet vincere, Parthus  
 " eques :  
 " Cydoniusque mihi cedit venator, et ille  
 " Infcius uxori qui necis author erat.  
 " Est etiam nobis ingens quoque victus Orion,  
 " Herculeæque manus, Herculeusque comes.  
 " Jupiter ipse licet sua fulmina torqueat in me,  
 " Hærebunt lateri spicula nostra Jovis.  
 " Cætera, quæ dubitas, melius mea tela docebunt,  
 " Et tua non leviter corda petenda mihi. 44  
 " Nec te, stulte, tuæ poterunt defendere Musæ,

Ver. 37. *Cydoniusque mihi &c.*] Perhaps indefinitely as the *Parthus eques*, just before. The Cydonians were famous for hunting, which implies archery. Ovid has, *Metam.* viii. 22, "*Cydonæque pharetras*," And Callimachus, ΚΥΔΩΝΙΟΝ τόξον, *Hymn. Dian.* v. 81. If a person is here intended, he is most probably Hippolytus. Cydon was a city of Crete. See Euripides, *Hippol.* v. 18. But then he is mentioned here as an archer. Virgil ranks the Cydonians, with the Parthians, for their skill in the bow. *Æn.* xii. 852. WARTON.

Ibid. ——— *et ille &c.*] Cephalus, who unknowingly shot his wife Procris. WARTON.

Ver. 38. *Est etiam nobis ingens quoque victus Orion,*] Orion was also a famous hunter. But for his amours we must consult Ovid, *Art. Amator.* i. 731.

" Pallidus in Iyricen sylvis errabat Orion."

See Parthenius, *Erotic.* cap. xx. WARTON.

“ Nec tibi Phæbæus porriget anguis opem.”  
 Dixit ; et, aurato quatiens mucrone sagittam,  
 Evolat in tepidos Cypridos ille sinus.  
 At mihi rifuro tonuit ferus ore minaci,  
 Et mihi de puero non metus ullus erat. 50  
 Et modò quà noſtri ſpatiantur in urbe Quirites,  
 Et modò villarum proxima rura placent.  
 Turba frequens, facièque fimillima turba dearum,

Ver. 46. “ *Nec tibi Phæbæus porriget anguis opem*.”] “ No medicine will avail you. Not even the ſerpent, which Phæbus ſent to Rome to cure the city of a peſtilence.” See Ovid, *Metam.* xv. 742.

“ Huc ſe de Latia pinu Phæbeus anguis  
 “ Contulit, et finem, ſpecie cœleſte reſumptâ,  
 “ Luſtibus impoſuit ; venitque ſalutiſer urbi.”

Where ſee the fable at large. WARTON.

Ver. 47. ——— *aurato quatiens mucrone ſagittam,*] So, in *Parad. Loſt*, B. iv. 763.

“ Here Love his golden ſhafts employs, here lights  
 “ His conſtant lamp, and waves his purple wings.”

Where, by the way, as Mr. Steevens has obſerved to me, there is a palpable imitation of Jonſon, *Hymenæi*, vol. v. p. 291.

“ Marriage Love's object is, at whoſe bright eyes  
 “ He lights his torches, and calls them his ſkies ;  
 “ For her he wings his ſhoulders, &c.”

But our author has a reference to Ovid's Cupid, who has a golden dart with a ſharp point, which is attractive ; and one of lead and blunted, which is repulſive, *Metam.* i. 470.

“ Quod facit, *auratum* eſt, et cuſpide fulget *acuta*.”

So again, of faithleſs love, “ Straight his [Love's] arrows loſe their golden heads,” *Divorce*. B. i. ch. vi. *Proſe-works*, i. 174.

WARTON.

Ver. 53. See *El.* i. 53. In Milton's youth the fashionable

Splendida per medias itque reditque vias :  
 Auclâque luce dies gemino fulgore coruscat ; 55  
 Fallor ? An et radios hinc quoque Phœbus  
 habet ?

Hæc ego non fugi spectacula grata feverus ;  
 Impetus et quò me fert juvenilis, agor ;  
 Lumina luminibus malè providus obvia misi,  
 Neve oculos potui continuisse meos. 60  
 Unam fortè aliis supereminuisse notabam ;  
 Principium nostri lux erat illa mali.  
 Sic Venus optaret mortalibus ipsa videri,  
 Sic regina deûm conspicienda fuit.  
 Hanc memor objccit nobis malus ille Cupido,  
 Solus et hos nobis texuit ante dolos. 66

places of walking in London, were Hyde-Park, and Gray's-Inn walks. This appears from sir A. Cokain, Milton's contemporary, *Poems*, Lond. 1662. 12mo. Written much earlier. A young lady, he says, p. 35.

"Frequents the theaters, *Hide Park*, or els talks

"Away her precious time in *Gray's Inn* walker."

See also, p. 38, p. 39, and p. 48. WARTON.

*Hide-Park* was rendered attractive also by races. See Gayton's *Notes on Don Quixote*, 1654, p. 44.

—— "Light-horses all, but not for fights,

"But *Hide-Park* races, and such free delights."

See also *ibid*, p. 51. "*Hide-Park* will not be so full, as heretofore, [of love-knots engraven on the trees ;] therefore happy those ladies, whose names are to be seen. As they would with themselves in the bark-green, before it was inclosed, for it was impal'd before, and a price set of *six pence a man, twelve pence a coach, &c.*"



Nec procul ipse vafer latuit, multæque sagittæ,  
 Et facis à tergo grande pendit onus :  
 Nec mora ; nunc ciliis hæsit, nunc virginis  
 ori ;

Infilit hinc labiis, insidet inde genis : 70  
 Et quascunque agilis partes jaculator oberrat,  
 Hei mihi ! mille locis pectus incerne ferit.  
 Protinùs insoliti subierunt corda furores ;  
 Uror amans intus, flammæque totus eram.  
 Interea, misero quæ jam mihi sola placebat, 75  
 Ablata est oculis, non reditura, meis.

Ast ego progredior tacitè querebundus, et  
 excors,

Et dubius volui sæpe referre pedem.  
 Findor, et hæc remanet : sequitur pars altera  
 votum,

Raptæque tam subitò gaudia flere juvat. 80  
 Sic dolet amissum proles Junonia cælum,  
 Inter Lemniacos præcipitata focos :  
 Talis et abreptum solem respexit, ad Orcum  
 Vectus ab attonitis Amphiaræus equis.

Ver. 76. ——— *non reditura,*] He saw the unknown lady, who had thus won his heart, but once. The fervour of his love is inimitably expressed in the following lines.

Ver. 84. *Vectus ab attonitis Amphiaræus equis.*] An echo to a pentameter in Ovid, *Epist. Pont. iii. i. 52.*

“ Notus humo meris *Amphiaræus equis.*”

See Statius, *Theb. vii. 821.*

“ Illum ingens haurit specus, et transire parantes

“ Mergit equos ; non arma manu, non frena remisit ;

Quid faciam infelix, et luctu victus? Amores  
 Nec licet inceptos ponere, neve sequi. 86  
 O utinam, spectare semel mihi detur amatos  
 Vultus, et coram tristia verba loqui!  
 Forſitan et duro non eſt adamante creata,  
 Fortè nec ad noſtras ſurdeat illa preces! 90  
 Crede mihi, nullus ſic infelicitèr arſit;  
 Ponar in exemplo primus et unus ego.  
 Parce, precor, teneri cùm ſis deus ales amoris,  
 Pugnent officio nec tua facta tuo. 94  
 Jam tuus O! certè eſt mihi formidabilis arcus,  
 Nate deâ, jaculis, nec minùs igne, potens:  
 Et tua fumabunt noſtris altaria donis,  
 Solus et in ſuperis tu mihi ſummus eris.  
 Deme meos tandem, verùm nec deme, furores;

“ Sicut erat, rectos deſert in Tartara curruſ;

“ Reſpexitque cadens cælum, campumque coire

“ Ingemuit, &c.”

The application is beautiful from a young mind teeming with clafſical hiſtory and imagery. The alluſion, in the laſt couplet, to Vulcan, is perhaps leſs happy, although the compliment is greater. In the example of Amphiaraus, the ſudden and ſtriking tranſition from light and the ſun to a ſubterraneous gloom, perhaps is more to the poet's purpoſe. WARTON.

Ver. 89. *Forſitan et duro non eſt adamante creata,*] See Theocritus, *Idyll. iii.* 39.

Καὶ κί μ' ἴσως ποτὶδ' ἔτι ἐν ἀδάμαντι ἔσθ'.

Ver. 99. *Deme meos tandem, verùm nec deme, furores;*

*Neſcio cur, miſer eſt, ſuaviter omnis amans:]* There never was a more beautiful deſcription of the irrefolution of love.

Nescio cur, miser est suavitèr omnis amans :  
 Tu modò da facilis, posthæc mea siqua futura  
                   est, 101  
 Cuspis amatueros figat ut una duos.

He wishes to have his woe removed, but recalls his wish ; preferring the sweet misery of those who love. Thus Eloisa wavers, in Pope's fine poem :

“ Unequal task ! a passion to resign,  
 “ For hearts so touch'd, so pierc'd, so lost, as mine.”

HÆC ego mente olim lævâ, studiôque supino,  
 Nequitix posui vana trophæa meæ.  
 Scilicèt abreptum sic me malus impulit error,  
 Indocilisque ætas prava magistra fuit :  
 Doncè Socraticos umbrosa Academia rivos 5  
 Præbuit, admissum dedocuitque jugum.  
 Protinùs, extinctis ex illo tempore flammis,  
 Cincta rigent multo pectora nostra gelu.  
 Unde suis frigus metuit puer ipse sagittis,  
 Et Diomedeam vim timet ipsa Venus \*. 10

Ver. 1. The elegiack poets were among the favourite classical authors of Milton's youth, *Apol. Smectymn.* "Others, were the smooth Elegiack Poets, whereof the schools are not scarce: whom, both for the pleasing sound of their *numerous* writing, which in imitation I found most easy, and most agreeable to nature's part in me; and for their matter, which what it is, there be few who know not, I was so allured to read, that no recreation came to me better welcome," *Prose-works*, vol. i. 100. WARTON.

Ver. 3. ——— *sic me malus impulit error*,] Suggested perhaps by Virgil, *Ecl.* viii. 41.

——— "ut me *malus* abstulit error!"

Ver. 5. ——— *umbrosa Academia*] See Note on *Par. Reg.* B. iv. 243.

Ver. 10. *Et Diomedeam vim timet ipsa Venus.*] Ovid makes this sort of allusion to Homer's incident of Venus wounded by Diomed. In the beginning of the *Remedy of Love*, Ovid with great liveliness introduces Cupid alarmed at such a title, and anticipating hostilities. But with equal liveliness the poet apologises and explains, v. 5.



" Non ego Tydides, à quo tua faucia mater

" In liquidum rediit æthera, Martis equis."

See also *Metam.* xiv. 491. And *Epist. Pont.* ii. ii. 13.

These lines are an epilogistick palinode to the last Elegy. The Socratick doctrines of the shady Academe soon broke the bonds of beauty. In other words, his return to the university.

They were probably written, when the Latin poems were prepared for the press in 1645. WARTON.

• Milton here, at an early period of life, renounces the levities of love and gallantry. This was not the case with Buchanan, who unbecomingly prolonged his *amorous descant* to graver years, and who is therefore obliquely censured by Milton in the following passage of *Lycidas*, hitherto not exactly understood, v. 67.

" Were it not better done, as others use,

" To sport with *Amaryllis* in the shade

" Or with the tangles of *Neæra's* hair?"

The *Amaryllis*, to whom Milton alludes, is the *Amaryllis* of Buchanan, the subject of a poem called *Desiderium Lutetiae*, a fond address of considerable length from an importunate lover. See *Silvæ*, iii. tom. ii. p. 50. *Opp. Eding.* 1715. fol. It begins,

" O formosa *Amarylli*, tuo jam septima bruma

" Me procul aspectu, &c."

It is allowed, that the common poetical name, *Amaryllis*, might have been naturally and accidentally adopted by both poets; nor does it at first sight appear, that Milton used it with any restrictive or implicit meaning. But Buchanan had another mistress whom he calls *Neæra*, whose golden hair makes a very splendid figure in his verses, and which he has complimented more than once in the most hyperbolical style. In his last Elegy, he raises the following extravagant fiction on the luxuriant tangles of this lady's hair. Cupid is puzzled how to subdue the icy poet. His arrows can do nothing. At length, he hits upon the stratagem of cutting a golden lock from *Neæra's*

head, while she is asleep, with which the poet is bound; and, thus *entangled*, he is delivered a prisoner to Neæra, *El. ix.* p. 46. *ut suprà.*

- “ Fervida, tot telis, non proficientibus, ira  
 “ Fugit ad auxilium, dia Neæra, tuum;  
 “ Et capiti assistens, te dormitante, *capillum*  
 “ *Aureolum flavæ* tollit ab orbe *comæ* :  
 “ Et mihi ridenti (quis enim non talia *vincla*  
 “ Rideat?) arridens brachia vinxit Amor;  
 “ Luctantémque diu, sed frustra, evadere, traxit  
 “ Captivum, dominæ restituitque meæ.”

This fiction is again pursued in his Epigrams. *Lib. i. xlv.* p. 77. *ibid.*

- “ Liber eram, vacuo mihi cùm sub corde Neæra  
 “ Ex oculis fixit spicula missa suis :  
 “ Deinde unam evellens ex *auricomante capillum*  
 “ Vertice, captivis *vincla* dedit manibus :  
 “ Risi equidem, fateor, vani ludibria *nexus*,  
 “ *Hoc laqueo* facilem dum mihi spero fugam :  
 “ Ast ubi tentanti spes irrita cessit, *ohenis*  
 “ Non secus ac *manicis* implicitus gemui.  
 “ Et modo membra *pilo vinctus* miser abstrahor uno.”

And to this Neæra many copies are addressed both in Buchanan's Epigrams, and in his Hendecapyllaths. Milton's insinuation, *as others use*, cannot therefore be doubted. “ Why should I *stridly* meditate the *thankless* muse, and write *sublime* poetry which is not regarded? I had better, like some other poets, who might be more properly employed, write idle compliments to Amaryllis and Neæra.” Perhaps the old reading, “ *Had* in the tangles of Neæra's hair,” tends to confirm this sense. It should be remembered, that Buchanan was now a popular and familiar modern Latin classick, and that Milton was his rival in the same mode of composition. And, of our author's allusions to him, instances have before occurred, and will occur again. I am obliged to an unknown critick, for the leading idea of this very just and ingenious elucidation of a passage in *Lycidas*.

WARTON.

The *Amaryllis* of Buchanan is not his mistress: It is the name by which he obviously describes the city of Paris; to which he repeatedly professes his attachment in his writings. See also the Life of Buchanan, prefixed to the Edinburgh edition of his Works, Fol. vol. i. p. 5. "Cæterùm *Lutetiam* ab eo relictam anno saltèm 1545, nec postea conspectam ad annum usque 1553, ostendit silva iii cui titulus est DESIDERIUM LUTETIÆ. Ejus enim initio se *Lutetiã*, quam *pastorali more* AMARYLLIDA vocat, septem annis abfuisse testatur, ita canens,

*O formosa AMARYLLI, tuo jam septima bruma  
Me procul aspectu, &c."*

In the same poem he is supposed to intend, under the pastoral names of Lycisca and Melænis, Lisbon and Coimbra. Milton's *Amaryllis*, then, must be considered as not exactly applicable to the *Amaryllis* of Buchanan.

EPIGRAMMATUM

LIBER.



# EPIGRAMMATUM

## LIBER.

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### I. *IN PRODITIONEM BOMBARDICAM.*

CUM simul in regem nuper fatrapásque Bri-  
tannos

Aufus es infandum, perfide Fauxe, nefas,  
Fallor ? An et mitis voluisti ex parte videri,

Et pensare malâ cum pietate scelus ?  
Scilicet hos alti missurus ad atria cœli, ;

Sulphureo curru, flammivolisque rotis :  
Qualiter ille, feris caput inviolabile Parcís,  
Liquit Iôrdanios turbine raptus agros.

### II. *In eandem.*

SICCINE tentâsti cœlo donâsse Iäcobum,  
Quæ septemgemino, Bellua, monte lates ?  
Ni meliora tuum poterit dare munera numen,  
Parce, precor, donis insidiosa tuis.

\* Ver. 2. *Quæ septemgemino, Bellua, monte lates ?*] The Pope,  
called in the theological language of the times *The Beast*.

WARTON.



## V. IN INVENTOREM BOMBARDÆ.

IAPETIONIDEM laudavit cæca vetustas,  
 Qui tulit ætheream folis ab axe facem ;  
 At mihi major erit, qui lurida creditur arma,  
 Et trifidum fulmen, furripuisse Jovi.

Ver. 4. *Et trifidum fulmen, furripuisse Jovi.*] This thought was afterwards transferred to the *Paradise Lost*. Where the fallen angels are exulting in their new invention of fire-arms, B. vi. 490.

— “ They shall fear we have disarm'd

“ The thunderer of his only dreaded bolt.” WARTON.

Compare, with this epigram, Drummond's *Madrigals*, 1616.

“ The Cannon.”

“ When first the cannon, from her gaping throate,

“ Against the heauen her roaring sulphure shote,

“ Jove, waken'd with the noise, did ask, with wonder,

“ What mortal wight had stol'n from him his thunder ?”



VI. *Ad LEONORAM Romæ canentem* \*.

ANGELUS unicuique suus, sic credite gentes,  
 Obtigit æthereis ales ab ordinibus.  
 Quid mirum, Leonora, tibi si gloria major ?  
 Nam tua præsentem vox sonat ipsa Deum.

\* Adriana of Mantua, for her beauty surnamed the Fair, and her daughter *Leonora* Baroni, the lady whom Milton celebrates in these three Latin Epigrams, were esteemed by their contemporaries the finest fingers in the world. Giovanni Battista Doni, in his book *De præstantia Musicæ veteris*, published in 1647, speaking of the merit of some modern vocal performers, declares that Adriana, or her daughter Leonora, would suffer injury by being compared to the ancient Sappho. B. ii. p. 57. There is a volume of Greek, Latin, Italian, French, and Spanish, poems in praise of Leonora, printed at Rome, entitled "*Applausi poetici alle glorie della Signora LEONORA BARONI.*" Nicus Erythreus, in his *Pinacotheca*, calls this collection the *Theatrum* of that exquisite Songstress Eleonora Baroni, "in quo, omnes hic Romæ quotquot ingenio et poeticæ facultatis laude præstant, carminibus, cum Etruscæ tum Latine scriptis, *singulari ac propè divino mulieris illius canendi artificio*, tamquam faustos quosdam clamores et plausus edunt, &c." *Pinac.* ii. p. 427. Lips. 1712. 12mo. In the *Poesie Liriche* of Fulvio Testi, there is an encomiastick Sonnet to Leonora, *Poes. Lyr.* del Conte Fulvio Testi, Ven. 1691. p. 361.

"Se l'angioletta mia tremolo, e chiaro, &c."

M. Maugars, Priour of S. Peter de Mac at Paris, king's interpreter of the English language, and in his time a capital practitioner on the viol, has left this eulogy on Leonora and her mother, at the end of his judicious *Discours sur la Musique d'Italie*, printed with the life of Malherbe, and other treatises, at Paris, 1672. 12mo. "Leonora has fine parts, and a happy judgement in distinguishing good from bad music: she understands it perfectly

Aut Deus, aut vacui certè mens tertia cœli,     ;   
 Per tua secretò guttura serpit agens ;

well, and even composes, which makes her absolute mistress of what she sings, and gives her the most exact pronunciation and expression of the sense of the words. She does not pretend to beauty, yet she is far from being disagreeable, nor is she a coquet. She sings with an air of confident and liberal modesty, and with a pleasing gravity. Her voice reaches a large compass of notes, is just, clear, and melodious ; and she softens or raises it without constraint or grimace. Her raptures and sighs are not too tender ; her looks have nothing impudent, nor do her gestures betray any thing beyond the reserve of a modest girl. In passing from one song to another, she shews sometimes the divisions of the enharmonick and chromatick species with so much air and sweetness, that every hearer is ravished with that delicate and difficult mode of singing. She has no need of any person to assist her with a theorbo or viol, one of which is required to make her singing complete ; for she plays perfectly well herself on both those instruments. In short, I have been so fortunate as to hear her sing several times above thirty different airs, with second and third stanzas of her own composition. But I must not forget, that one day she did me the particular favour to sing with her mother and her sister : her mother played upon the lute, her sister upon the harp, and herself upon the theorbo. This concert, composed of three fine voices, and of three different instruments, so powerfully captivated my senses, and threw me into such raptures, that I forgot my mortality, *et crus être déjà parmi les anges, jouissant des contentemens des bienheureux.*" See Bayle, Dict. Baroni. Hawkins, *Hist. Mus.* iv. 196. To the excellence of the mother Adriana on the lute, Milton alludes in these lines of the second of these three Epigrams, v. 4.

" Et te Pieriâ sensisset voce canentem

" Aurea maternæ sîla movere lyra."

When Milton was at Rome, he was introduced to the concerts of Cardinal Barberini, afterwards Pope Urban the eighth, where he heard Leonora sing and her mother play. It was the fashion for all the ingenious strangers, who visited Rome, to leave some verses

Serpit agens, facilisque docet mortalia corda  
 Sensim immortalī assuescere possē sono.  
 Quōd si cuncta quidē Deus est, per cunctāque  
 fufus,  
 In te unā loquitur, cætera mutus habet. 10

on Leonora. See the *Canzone*, before. And *Sonn.* iv. Pietro Della Valle, who wrote, about 1640, a very judicious *Discourse* on the musick of his own times, speaks of the fanciful and masterly style in which Leonora touched the arch-lute to her own accompaniments. At the same time, he celebrates her sister Caterine, and their mother Adriana. See the works of Battista Doni, vol. ii. at Florence, 1763. WARTON.

The Cardinal Barberini, to whom Milton was introduced, was Francesco Barberini, one of the nephews to Urban; and the Cardinal patron of the English, as I have related in the Life of the poet. Sir John Hawkins, in his *Hist. of Musick*, vol. iv. p. 185, seems to have led Mr. Warton into the mistake of asserting that Milton was introduced to Cardinal Barberini, *afterwards Pope Urban the eighth*. When Milton was at Rome, Urban had filled the papal chair sixteen years.

Fulvio Testi, I should add, has another poem of considerable length and remarkable elegance, inscribed “Alla Signora Leonora Baroni, Dama celebre per la sua impareggiabile eccellenza nella Musica.

“ *Che inevitabili sono le saette d' Amore.*

“ Fastosetta Sirena,

“ Che da' Partenopei liti odorosi

“ Sù la Romana arena

“ Sei venuta a turbar gl' altrui riposi,

“ E con la dolce pena

“ Del diuin canto, e de' begli occhi ardenti,

“ In martirio di gioia il cuor tormenti.

“ Scema de la superba

“ Tua libertà, &c.”

Poesie del Sig. F. Testi, Milan, 1658. Parte 1.<sup>ma</sup> p. 175.

VII. *Ad eandem.*

ALTERA Torquatum cepit Leonora poetam,  
Cujus ab infano cessit amore furens.

Ver. 1. *Altera Torquatum cepit Leonora*] In the circumstantial account of the *Life of Tasso* written by his friend and patron G. Battista Manso, mention is made of three different Ladies of the name of *Leonora*, of whom Tasso is there said to have been successively enamoured, *Gier. Lib.* edit. Haym, Lond. 4to. 1724. p. 23. The *first* was Leonora of Este, sister of Alphonso, Duke of Ferrara, at whose court Tasso resided. This Lady, who was highly accomplished, lived unmarried with her elder sister D. Lucretia, who had been married, but was separated from her husband the Duke of Urbino. The Countess San Vitale was the *second* Leonora, to whom Tasso was said to be much attached, p. 26. Manso relates, that the *third* Leonora was a young lady in the service of the Princess of Este, who was very beautiful, and to whom Tasso paid great attention, p. 27. He addressed many very elegant Love-verses to each of these three different Ladies; but as the pieces addressed to Leonora Princess of Este have more *Passion* than *Gallantry*, it may justly be inferred, notwithstanding the pains he took to conceal his affection, that she was the real favourite of his heart.

Among the many remarks that have been made on the *Gierusalemme Liberata* of Tasso, I do not remember to have seen it observed, that this great poet probably took the hint of his fine subject, from a book very popular in his time, written by the celebrated Benedetto Accolti, and entitled, “*DE BELLO A CHRISTIANIS CONTRA BARBAROS GESTO, pro Christi Sepulchra et Judæa recuperandis*, Lib. iv. *Venetii per Bern. Venetum de Vitalibus*. 1532.” 4to. It is dedicated to Piero de’ Medici.

Dr. J. WARTON.

This allusion to Tasso’s *Leonora*, and the turn which it takes, are inimitably beautiful. WARTON.

Ah ! miser ille tuo quantò feliciùs ævo  
 Perditus, et propter te, Leonora, foret !  
 Et te Pieriâ sensisset voce canentem 5  
 Aurea maternæ filâ movere lyræ !  
 Quamvis Dirceò torfisset lumina Pentheo  
 Sævior, aut totus desipuisset iners,  
 Tu tamen errantes cæcâ vertigine sensus  
 Voce eadem poteras composuisse tuâ ; 10  
 Et poteras, ægro spirans sub corde, quietem  
 Flexanimo cantu restituisse sibi.

Mr. Walker is of opinion, that Tasso was imprisoned by Alphonso, *on account of his ambitious love* ; but that, without any criminal passion, the Princess Leonora was not insensible to the talents, accomplishments, and personal charms, of the poet. See *Hist. Memoir on Italian Tragedy*, p. 128.

Ver. 6. *Aurea maternæ filâ movere lyræ !*] Compare Buchanan, *Eleg.* vii. edit. supr. p. 44.

“ *Anreâque Orpheæ filâ fuisse lyræ.* ”

Ver. 7. For the story of Pentheus, a king of Thebes, see Euripides's *Bacchæ*, where he sees two sons, &c. v. 916. Theocritus, *Idyll.* xxvi. Virgil, *Æn.* iv. 469. But Milton, in *torfisset lumina*, alludes to the rage of Pentheus in Ovid, *Metam.* iii. 577.

“ *Aspicit hunc oculis Pentheus, quos ira tremendos*

“ *Fecerat.* ” WARTON.

VIII. *Ad eandem.*

CREDULA quid liquidam Sirena, Neapoli,  
 jactas,  
 Clarâque Parthenopes fana Achelœiados ;  
 Littoreâmq; tuâ defunctam Naiada ripâ,  
 Corpora Chalcidico sacra dedisse rogo ?  
 Illa quidè'm vivitque, et amœnâ Tiberidis undâ  
 Mutavit rauci murmura Pauſilipi. 6  
 Illic, Romulidum ſtudiis ornata ſecundis,  
 Atque homines cantu detinet atque deos.

Ver. 1, 2. Parthenope's tomb was at Naples : ſhe was one of the Syrens. See *Comus*, v. 878.

“ By the ſongs of Syrens ſweet,

“ By dead *Parthenope*'s dear tomb, &c.”

She is called *Parthenope Achelous*, in *Silius Italicus*, xii. 35. *Chalcidicus* is elſewhere explained. See *Epiaph. Damon*. v. 132.

WARTON.

Ver. 6. ————— *Pauſilipi*.] The grotto of Pauſilipo Milton no doubt had viſited with delight ; of which Sandys had written, that it “ paſſes vnder the mountaine for the ſpace of fixe hundred paces, ſome ſay a mile ; affoording a delightfull paſſage to ſuch as paſſe betweene Naples and Putzol, or that part of Italy ; receiving ſo much light from the ends and tunnell in the middle, which letteth in day from the toppe of the high mountaine, as is ſufficient for direction. Throughout hewne out of the living rocke : paved under foote, and being ſo broad that three carts with eaſe may paſſe each by other.” *Travels*, edit. 1615, p. 263.

IX. *In SALMASII HUNDREDAM* \*.

QUIS expedivit Salmasio suam *Hundredam*,  
Picámque docuit verba nostra conari ?

\* This Epigram is in Milton's *Defensio* against Salmasius ; in the translation of which by Richard Waddington, published in 1692, the epigram is thus anglicised, p. 187.

" Who taught Salmasius, that French chattering pye,  
" To aim at English, and *Hundred* cry ?  
" The starving rascal, flush'd with just a *hundred*  
" English Jacobusses, *Hundred* blunder'd :  
" An outlaw'd king's last stock.—A hundred more  
" Would make him pimp for the Antichristian whore ;  
" And in Rome's praise employ his poison'd breath,  
" Who threaten'd once to stink the pope to death."

Waddington's translation of the *Defensio* was published after his death, as we learn from the Preface: He had translated it, " partly for his own private entertainment, and partly to gratify one or two of his friends, without any design of making it publick, and is since deceased." Toland admitted it into his edition of Milton's *Prose-Works*, in 1698. Dr. Birch has also reprinted it. Toland describes Mr. Waddington, "*of the Temple*," *Life of Milton*, fol. ed. p. 31, where he cites both Milton's epigram and the English version.

Salmasius is here ridiculed by Milton for attempting, not very happily indeed, to turn into Latin some of our forensick phrases, as the *County-Court*, *Hundred*, &c." "Iam Anglicismis tuis magnoperè delectamur; COUNTIE COURT, THE TURN, HUNDREDA; mirâ nempe docilitate centenos Iacobæos tuos Anglicè numerare didicisti." *Defens.* cap. viii.

The publisher of Waddington's translation adds, at the end of the book, his advice to "such readers, as may perhaps receive impressions from what they may read here, [in the *Defensio*,] injurious to the memory of king Charles the first, to consult" those books of which he gives a list; in which "they will find vindications of his sacred majesty from such-like aspersions."

Magister artis venter, et Jacobæi  
 Centum, exulantis viscera marsupii regis.  
 Quòd si dolosi spes refulserit nummi, 5  
 Ipse, Antichristi qui modò primatum Papæ  
 Minatus uno est dissipare sufflatu,  
 Cantabit ultrò Cardinalitium melos.

Ver. 4. King Charles the second, now in exile, and sheltered in Holland, gave Salmasius, who was a professor at Leyden, one hundred Jacobuses to write his Defence, 1649. Wood asserts that Salmasius had no reward for his book. He says, that at Leyden the King sent doctor Morley, afterwards bishop, to the apologist, with his thanks, "but not with a purse of gold, as John Milton the *impudent lyer* reported," *Ath. Oxon.* ii. 770. WARTON.

Ver. 6. This topick of ridicule, drawn from the poverty of the exiled king, is severely reprobated by doctor Johnson, as what "might be expected from the *farvagenses* of Milton." *Life of Addison*. Oldmixon, he adds, had *meannefs* enough to delight in bilking an alderman of London, who had *more money* than the Pretender. WARTON.

Ver. 8. This Epigram, as Mr. Warton has pointed out, is an imitation of part of the Prologue to Persius's Satires.

" Quis expedit vitæ psittaco suum *χαῖρι*,  
 " Picâsque docuit nostra verba conari?  
 " Magister artis, ingenique largitor  
 " Venter, negatas artifex sequi voces.  
 " Quòd si dolosi spes refulserit nummi,  
 " Corvos poetæ & poetrias picas  
 " Cantare credas Pagaseium melos."



X. In SALMASIUM. <sup>1</sup>

GAUDETE scombri, et quicquid est piscium  
 salo,  
 Qui frigidâ hyeme incolitis algentes freta !  
 Vestrûm misertus ille Salmasius, Eques  
 Bonus, amicire nuditatem cogitat ;  
 Chartæque largus apparat papyrinos 5  
 Vobis cucullos, præferentes Claudii  
 Insignia, noménque et decus, Salmasii :  
 Gestetis ut per omne cetarium forum  
 Equitis clientes, scriniis mungentium

\* This is in the *Defensio secunda*. It is introduced with the following ridicule on Morus, the subject of the next Epigram, for having predicted the wonders to be worked by Salmasius's new edition, or rather reply. "Tu igitur, ut pisciculus ille antebulo, præcurris Balænam Salmasium." Mr. Steevens observes, that this is an idea analogous to Falstaff's "Here do I walk before thee, &c." although reversed as to the imagery. WARTON.

Ver. 7. Mr. Warton observes, that Milton here sneers at a circumstance which was true : Salmasius was really of an ancient and noble family.—I may add, that Milton seems fond of sneering at Salmasius's rank, as an "*eques* :". He was presented with the order of St. Michael, by Louis XIII. Thus Milton calls him "*mancipium equestre*," *Defens. cap. v.* Again, "*O equitem ergastularium & mangonem*," &c. *Ib. cap. vi.*

Ver. 9. *Cubito mungentium*, a cant appellation among the Romans for *Fishmongers*. It was said to Horace, of his father, by way of laughing at his low birth, "Quoties ego vidi patrem tuum cubito emungentem?" Sueton. *Vit. Horat.* p. 525. Lips. 1748. Horace's father was a seller of fish. The joke is, that

## Cubito virorum, et capfulis, gratissimos. \* 10

the sheets of Salmasius's new book, would be fit for nothing better than to wrap up fish; that they should be consigned to the stalls and shelves of fishmongers. He applies the same to his *Confuter* who defended episcopacy, *Apol. Smeltymn.* §. viii. "Whose best folios are predestined to no better purpose, than to making winding sheets in Lent for pilchards." WARTON.

\* Christina, queen of Sweden, among other learned men who fed her vanity, had invited Salmasius to her court, where he wrote his *Defensio*. She had pestered him with Latin letters seven pages long, and told him she would set out for Holland to fetch him, if he did not come. When he arrived, he was often indisposed on account of the coldness of the climate: and on these occasions, the queen would herself call on him in a morning; and, locking the door of his apartment, used to light his fire, give him breakfast, and stay with him some hours. This behaviour gave rise to scandalous stories, and our critick's wife grew jealous. It is seemingly a slander, what was first thrown out in the *Mercurius Politicus*, that Christina, when Salmasius had published his work, dismissed him with contempt, as a parasite and an advocate of tyranny. See also Milton against More, *Prose-works*, ii. 317. 329. and Philips, *ibid.* p. 397. But the case was, to say nothing that Christina loved both to be flattered and to tyrannise, Salmasius had now been long preparing to return to Holland, to fulfill his engagements with the university of Leyden: she offered him large rewards and appointments to remain in Sweden, and greatly regretted his departure. And on his death, very shortly afterwards, she wrote his widow a letter in French, full of concern for his loss, and respect for his memory. See his *Vita* and *Epistolar*, by Ant. Clementius, pp. 52, 71. Lugd. Bat. 1656. 4to. Such, however was Christina's levity, or hypocrisy, or caprice, that it is possible she might have acted inconsistently in some parts of this business. For what I have said, I have quoted a good authority. It appears indeed from some of Vossius's Epistles, that at least she commended the wit and style of Milton's performance: merely perhaps for the idle pleasure of piquing Salmasius. See Burman's *Syllog. Epistol.* vol. iii. p. 196, 259, 270, 271, 313, 663, 665.

Of her majesty's ostentatious or rather accidental attentions to learning, some traits appear in a letter from Cromwell's envoy at Upfall, 1653. Thurlow's *State-Papers*, vol. ii. 104. "While she was more *busily* given, she had it in her thoughts to institute an Order of Parnassus; but shee being of late more addicted to the *court* than *scholars*, and having in a pistoral comedie herselfe acted a shepheardeesse part called Amaranta: shee in the creation invests with a scarfe, &c." Her learned schemes were sometimes interrupted by an amour with a prime minister, or foreign ambassador: unless perhaps any of her literary sycophants had the good fortune to possess some other pleasing arts, and knew how to intrigue as well as to write. She showed neither taste nor judgement in rewarding the degrees or kinds of the merit of the authors with which she was surrounded: and she sometimes caressed buffoons of ability, who entertained the court with a burlesque of her most favourite literary characters. It is perhaps hardly possible to read any thing more ridiculous, more unworthy of a scholar, or more disgraceful to learning itself, than Nicholas Heinsius's epistles to Christina. In which, to say nothing of the abject expressions of adulation, he pays the most servile compliments to her royal knowledge, in consulting her majesty on various matters of erudition, in telling her what libraries he had examined, what Greek manuscripts he had collated, what Roman inscriptions he had collected for her inspection, and what conjectural emendations he had made on difficult passages of the classics. I do not mean to make a general comparison: but Christina's pretensions to learned criticism, and to a decision even in works of profound philosophical science, at least remind us of the affectations of a queen of England, who was deep in the most abstruse mysteries of theology, and who held solemn conferences with Clarke, Waterland, and Hoadly, on the doctrine of the Trinity.

See Notes on the last Epigram, *Ad Christinam*, &c. Salmasius's Reply was posthumous, and did not appear till after the Restoration; and his *Defensio* had no second edition. WARTON.

There are several editions of Salmasius's *Defensio*, in folio, quarto, and smaller sizes. There is also an edition of the work in French.

XI. *In MORUM* \*.

GALLI ex concubitu gravidam te, Pontia,  
Mori,  
Quis benè moratam, morigerámque, neget ?

\* From Milton's *Defensio Secunda*, and his *Responsio* to Morus's Supplement. This distich was occasioned by a report, that Morus had debauched a favourite waiting maid of the wife of Salmastius, Milton's antagonist. See Burman's *Syllog. Epist.* iii. 307. Milton pretends that he picked it up by accident, and that it was written at Leyden. It appeared first, as I think, in the *Mercurius Politicus*, a sort of newspaper published at London once a week in two sheets in quarto, and commencing in June 1649, by Marchmont Needham, a virulent but versatile party scribbler, who sometimes libelled the republicans, and sometimes the royalists, with an equal degree of scurrility; and who is called by Wood a *great crow* of Milton. These papers, in or after the year 1654, perhaps at the instigation of our author, contain many pasquinades on *Morus*. Bayle, in the article *Morus*, cites a Letter from Tanaquil Faber, Where Faber, so late as 1658, under the words *calumniolæ* and *rumusculi*, alludes to some of Morus's gallantries: perhaps to this epigram, which served to keep them alive, and was still very popular. Morus laid himself open to Milton's humour, in asserting that he mistook the true spelling of the girl's name, "*Bontiam*, fateor, aliud apud me manuscriptum habet. Sed prima utrobique litera, quæ sola variat, ejusdem ferè apud vos potestatis est. Alterum ego nomen, ut notius et elegantius, salvo criticorum jure, præposui." *Autor. pro se*, &c. ut supr. ii. 383. And she is called *Bontia* in a citation of this Epigram in a letter of N. Heinsius, dated 1653. *Syllog.* ut supr. iii. 307. Where says the critick, "Agnoscis in illo Ouweniani acuminis ineptias." He adds, that the Epigram was shown him by Ulac, from the London newspapers, *Gazettis Londinensibus*, where it was preceded by this unlucky anecdote of our amorous ecclesiastick. And in another, dated 1652, "Gazettæ certè Londinenses fabel.

Iam narrant lepidissimam, &c." Ibid. p. 305. Again, in a Letter from J. Vossius to H. Heinsius, dated 1652. "Mihi fanè Æthiops [Morus] multo rectius facturus fuisse videtur, si ex Ovidii tui præcepto à Domina incepisset. Minor quidem voluptas illa fuisset, sed longè majorem inivisset gratiam. Divulgata est passim hæc fabella, etiam in gazetis publicis Londinensibus. Addita etiam *Epigrammata*." Ib. p. 649. Again, from J. Ulitius at the Hague to N. Heinsius, dated 1652. "Prodiit liber cui tit. *Clamor*, &c. Angli Morum pro autore habentes, nupero Novorum [News] Schedio cum vehementer perstrinxere, inter alia facinora obicientes adulterium cum Salmasianâ pedissequâ, *dame furvante*, quam hoc epigrammate notarunt, *Galli a concubitu*, &c." Ibid. p. 746. See also p. 665. M. Colomies says, that Milton wrote, among other things against Morus, "un sanglant distique Latin dans la gazete de Londres, qui couroit alors toutes les semaines," *Bibl. Cbois. A La Rochelle*, 1682. p. 19. 12mo.

In 1654, Milton published his *Defensio Secunda* above-mentioned, against Morus, or Alexander More, a Scotchman, a protestant clergyman in Languedoc, an excellent scholar, and a man of intrigue, although an admired preacher. Morus was strongly suspected to have written *Regii Sanguinis Clamor ad Cælum*, in 1652, an appendix to Salmasius against the king's murder. But the book was really written by Peter du Moulin the younger, afterwards prebendary of Canterbury, who had transmitted the manuscript to Salmasius, Morus's friend. Morus was only the publisher, except that he wrote a Dedication to Charles the second. Afterwards Salmasius and Morus had an irreconcilable quarrel about the division of sixty copies, which the printer had agreed to give to the one or the other. Burman's *Syllog. Epist.* iii. 648. Du Moulin actually owns the *Regii Sanguinis Clamor*, in his *Reply to a Person of Honour*, &c. Lond. 1675. 4to. p. 10. 45. "I had such a jealousy to see that Traytor [Milton] praised for his language, that I writ against him *Clamor*, &c." A curious Letter in Thurloe's *State-Papers*, relating to this business, has been overlooked, from Bourdeaux, the French ambassador in England, to Morus, dated Aug. 7, 1654. "Sir, at my arrival here, I found Milton's book so publick, that I perceived it was impossible to suppress it. This man [Milton] hath been told, that you were not the author of the book which he refused; to

which he answered, that he was at least assured, that you had caused it to be imprinted : that you had writ the Preface, and, he believes, some of the verses that are in it : and that, that is enough to justify him for setting upon you. He doth also add, he is very angry that he did not know several things which he hath heard since, being far worse, as he says, than any he put forth in his book ; but he doth reserve them for another, if so be you answer this. I am very sorry for this quarrel which will have a long sequence, as I perceive ; for, after you have answered this, you may be sure he will reply with a more bloody one : for your adversary hath met with somebody here, who hath told him strange stories of you." Vol. ii. p. 529. Morus replied in *Fides publica*, chiefly containing testimonies of his morals and orthodoxy : and Milton answered in his *Authoris pro se Defensio*, published 1655. Morus then published a *Supplementum* to his *Fides publica* : and Milton, in a short *Responsio*, soon closed the controversy. See also a Letter of intelligence from the Hague to Thurloe, dated Jul. 3. 1654. Ibid. p. 394. " They have here two or three copies of Milton against the famous Professour Morus, who doth all he can to suppress the book. Madam de Saumaize [Salmassius's wife] hath a great many letters of Morus, which she hath ordered to be printed to render him so much the more ridiculous. He saith now, that he is not the authour of the Preface [Dedication] to the *Clamor* : but we know very well to the contrary. One Ulack [the printer of the *Clamor*] a printer, is reprinting Milton's book, with an apology for himself : but Ulack holds it for an honour to be reckoned on that side of Salmassius and Morus.—Morus doth all he can to persuade him from printing it." Salmassius's wife, said to have been a scold, and called Juno by his brother-criticks, was highly indignant at Morus's familiarity with her *femme de chambre*, and threatened him with a prosecution, which I believe was carried into execution. See *Syllog*, ut suprà. iii. 324. Perhaps Morus was too inattentive to the mistress. Heinsius relates no very decent history, of her whipping one of the young valets of the family, a boy about seventeen ; a piece of discipline with which he says she was highly delighted, and which undoubtedly she thought more efficacious when inflicted by herself in person. It appears, that our

waiting maid, whom Heinsius calls *Hebe Caledonia*, sometimes assisted at these castigations. Burman's *Syllog.* iii. p. 670. Vossius calls the girl *Anglicana puella*, Ibid. p. 643, 650, 651. See also p. 647, 658, 662, 663, and ii. 748.

This distich is inconsistent with our author's usual delicacy. But revenge too naturally seeks gratification at the expence of propriety. And the same apology must be made for a few other obscene ambiguities on the name of More, in the prose part of our author's two Replies to More. WARTON.

The writer of the article *Morus (Alexandre)* in the *Nouveau Dict. Hist. Caen*, 1786, observes, that "Milton l' a cruellement déchiré dans ses écrits;" yet acknowledges More's gross misconduct; "sa passion pour les femmes, & sa conduite peu régulière, lui suscitèrent un grand nombre d' ennemis."

From the letter of Tanaquil Faber, it appears that Morus had been much hurt at the *calumniæ & rumusculi*. See Tanaq. Fabri *Epist.* lxvi. lib. i. edit. 1674, p. 219. "Nam de calumniolis et rumusculis; nugæ vero illæ sunt: queis si moveare, tui oblitus fueris. Id quæso in te juris habeat popellus, ut *animi tranquillitatem tibi excutiat*? Alios, ô More, judices, alios æstimatores tuæ virtutis habes. Neque verò *te (etiã si ita credi postulas) miserum et infelicem* dicam; sed virum fortem, virum egregiè industrium, &c."

XII. *Apologus de Rustico et Hero.* \*

RUSTICUS ex malo sapidissima pomà quotannis

Legit, et urbano lecta dedit domino :

Hinc, incredibili fructûs dulcedine captus,

Malum ipsam in proprias transtulit areolas.

Haftenûs illa ferax, sed longo debilis ævo, 5

Mota solo affueto, protinûs aret iners.

Quod tandem ut patuit domino, spe lusus inani,

Damnavit celeres in sua damna manus ;

Atque ait, “ Heu quanto fatius fuit illa coloni,

“ Parva licèt, grato dona tulisse animo ! 10

“ Possèm ego avaritiam frænare, gulámque vo-

“ racem :

“ Nunc periere mihi et fœtus, et ipse parens.”

\* This piece first appeared in the edition 1673.



XIII. *Ad CHRISTINAM SUECORUM REGINAM,*  
*nomine CROMWELLI. \**

BELLIPOTENS virgo, septem regina trionum,  
 Christina, Arctoi lucida stella poli !  
 Cernis, quas merui durâ sub casside, rugas,  
 Ut'que senex, armis impiger, ora tero :  
 Invia fatorum dum per vestigia nitor, 5  
 Exequor et populi fortia jussâ manu.  
 Ast tibi submittit frontem reverentior umbra :  
 Nec sunt hi vultus regibus usque truces.

\* These lines are simple and finewy. They present Cromwell in a new and pleasing light, and throw an air of amiable dignity on his rough and obstinate character. They are too great a compliment to Christina, who was contemptible both as a queen and a woman. The uncrowned Cromwell had no reason to approach a princess with so much reverence, who had renounced her crown. The frolics of other whimsical modern queens have been often only romantick. The pranks of Christina had neither elegance nor even decency to deserve so candid an appellation. An ample and lively picture of her court, politicks, religion, intrigues, rambles, and masquerades, is to be gathered from Thurloe's *State Papers*. Of her travels through several cities in a fantastick masculine dress, I select the following anecdotes, from various Letters of that collection, about the years 1654, 1655. This *lucid star of the northern pole* soon deserted her bright station, and became a desultory meteor. "The queen when she came into the inn [at Elfincur], had boots on, and a carbine about her neck." Vol. ii. 44. We hear [at Bologne] strange stories of the Swedish queen with her Amazonian behaviour :—in her discourse she talks loud and sweareth notably." Ibid. 546. "The queen came this week to Antwerp in man's apparel, disguised as a page to one of her own servants : not so much as a maid besides in her

company." Ibid. p. 449. "She arrived at Bruffels last week, more man-like than woman. Her train here yet consists of two earls, two men-servants, and one woman." Ibid. p. 536. "She travails a hors back lyk a man, being clad so from middle upwards, with doublet, cassock, band, hat, fether, in so much that the Italians say she is an Hermofrodyte." Ibid. vol. iv. 172. "In her passing through the multitude [at Franckfort] she made several strange grimaces and faces, and was not able to keep her countenance long. When she approached the forts, she sat in the right boot of the coach, in a black velvet coat, and a hat with feathers, &c.—Coming nearer to the city itself, she suddenly changed her black coat, and put on a grey, with a black hood about her head, and gott to the left boot, &c." Ibid. p. 89. She had all the failings of her own sex, without any of the virtues of the sex she affected to imitate. She abdicated her kingdom in 1654. So that this Epigram could not have been written after that time. It was sent to the queen with Cromwell's picture, on which it was inscribed. It is supposed to be spoken by the portrait.

Doctor Newton, whose opinion is weighty, ascribes these lines to Milton, as coinciding with his department of Latin Secretary to Cromwell. See also Birch's *Life of Milton*, p. lxii. Toland, by whom they were first printed, from common report, indecisively gives them either to Milton or to Andrew Marvell, *Life*, p. 38. *Prose-works*, vol. i. p. 38. Tol. I suspect, that Milton's habit of facility in elegiack latinity had long ago ceased: and I am inclined to attribute them to Marvell, so good a scholar, as to be thought a fit assistant to Milton in the Latin Secretaryship, and who, as Wood says, "was very intimate and conversant with that person," *Athen. Oxon.* ii. 818. Again, he calls Marvell, "sometimes one of John Milton's companions," Ibid. p. 817. And he adds, that Marvell was "cried up as the main witmonger surviving to the fanatical party." In other words, Marvell satirised the dissipations and profligate amours of Charles the second with much wit and freedom.

I must however observe, that this Epigram appears in Marvell's *Miscellaneous Poems*, fol. Lond. 1681. p. 134. Where it follows other Latin poems of the same class and subject: and is immediately preceded by a Latin distich, intitled, *In Effigiem Oliveri*

*Cromwelli*, "Hæc est quæ toties, &c." Then comes this Epigram there intitled "In *eandem* [effigiem] reginæ Sueciæ transfusam." Where the second distich is thus printed,

"Cernis quas merui dura sub casside rugas,  
 "Sæpe senex armis impiger ora fero."

And in *To the Reader*, these poems are said by his pretended wife, Mary, to be "printed according to the exact copies of my late dear husband, under his own hand-writing, &c." I think we may therefore fairly give them to Marvell. But see Marvell's *Works*, Lond. 4to. 1766. vol. iii. p. 489.

Marvell was appointed assistant secretary to Milton in 1657. See *Sec. Part Rehears. Transprofs.* ut sup. p. 127, 128. And I have before observed, that Christina ceased to be queen of Sweden in 1654. At least therefore, when these lines were written, Marvell was not associated with Milton in the secretaryship.

Milton has a prolix and most splendid panegyrick on queen Christina, dictated by the supposition that she dismissed Salmasius from her court on account of his *Defence of the King*. See Milton's *Prose-works*, ii. 329. WARRON.

"This Christina Queene of Sweden, as being the Daughter to the Greate Gustavus Adolphus, and bred vp a Protestant in the Lutheran way, quitted her Crowne and her Religion too; turning Papist: and was receiued at Inspruck in Tiroll by that Arch-Duke and Prince, with extraordinary greate Pomp and Magnificence; that being the appoynted place, at the confines of Italy and Germany, for her to renounce her former Religion of a Lutheran Protestant, and to be receiued into the bosome of the Church of Rome; which was donn with greate Solemnety. At which I was Present, staying there a month for that purpose. Allmost all the Emperors Court and other Nobility were there. The Pope, Alexander vii, sending thither as his Internuntio, Monsig<sup>r</sup> Lucas Holstenius to receiue her Renunciation, and admit her into the Roman Fayth. That Internuntio was a High German, of Hamburg, and had binn bredd vp a Lutheran, but turned as Shee did; and, being a greate Scholler, he was the Keeper of the Vatican Library, and Canon of St Peters at Rome, and my former courteous Acquaintance, which wjth all Kindenes

he renewed at oure meeting here; He giving mee 3 sheets of Paper printed in Latine of the Solemnety, of which Shee reade halfe an one very readely in a lowd manly voice, vundauntedly. But her carryage in the Church was very scandalous, laughing, and gigling, and curling and trimming her locks; and the motion of her hands and body was so odd, that I heard some Italians that were neare me say, *E Matta per Dio, by God Shee is madd*; and truly I thought so too, there being in her no signe of Deuotion, but all was as to her, as if She had binn at a play, whilst She receiued the Sacrament in the Roman moade, and all the time of the short Sermon: But Shee had short Sermons all the weeke after; every day in a feuerall Language, all which Shee vnderstood well, as I was told there by Monsig<sup>r</sup> Holstenius the Pope's Internuntio, with whome I was often: That night Shee was entertayned with a most excellent Opera, all in Musick, and in Italian; the Actōrs of that Play being all of that Nation; and, as some of themselves told me, there were 7 Castrati, or Eunuchs; the rest were whoores, moncks, fryers, and priests: I am sure it lasted about 6 or 7 howres, with most straingly excellent Scenes and rauishing Musick, of all which, by the Arch-Dukes Order, the Sig<sup>r</sup>: Conte Collalto presented me with a booke in Italian, w<sup>ch</sup> I have now in my study, with all the Scenes an excellent brascutts. The Title is, *L'ARGIA*, *Dianna Musicale, Rappresentato a INSPRVGG. Alla Ma<sup>te</sup> Della Serenissima Christina Regina Di Suezia &c.*

“ Shee stayd at Insprugg about ten dayes, and euery day had its variety of Entertaynement, what in Dancing, Musick, Banquetings, Hawking, and Hunting all fortes of wild fowles, and wilde beasts, incompaed in Toyles of Canuas, making a wall (as it were) with Tymber, poles, and Canuas, 5 or 6 miles in Compasse to bring in the Seuerall heards of wilde beasts that Inhabit that Alpine Mountanous Country; (amongst which the Camuecij, or Chamois, or Mountanous wild goates are most in number;) there being Culuerines and finale Cannons placed here and there, for her Mat<sup>te</sup> to fyre at whole Droues, or Flocks of them, as thay rann and lepped to and againe. In short, I was told there by an English-man of the Archdukes musick, That those 10 dayes cost that Prince about 30000<sup>lb</sup> English.

"I designed the Figure of the Queene my selfe, and had it cutt in brafs at Inspruck for me, w<sup>ch</sup> I haue in my study : Dr. John Bargaue Canon of Christ Church Canterbury, 1662."

The preceding account of Christina is taken from the "Effigies, Nomina, et Cognomina, Papæ et Cardinalium nunc viventium. Edit. à Jo. Jacobo de Rubeis, Romæ, 1658. folio," numbered G. iii. 33. in the Library of Canterbury Cathedral ; to which it was one of the many curious and valuable presents, made by Dr. Bargrave, Prebendary of the Church, who had been a great traveller, and lived chiefly in Italy during Cromwell's usurpation. On the margins and backs of the engravings in the afore-named volume, he has written many curious remarks from printed books and manuscripts, and has added several diverting anecdotes, the fruits of his own observation ; among which is the account of Christina. The *figure* will be considered a curiosity ; she appears in the man's apparel, as described in the beginning of Mr. Warton's Note.

I agree with Mr. Dunster, in believing these verses to Christina to have been written by Milton, not by Marvell. See the Note on *Par. Reg.* B. ii. 481. I think it most probable that, Milton being the sole Latin secretary when these verses were written, no application would be made to another person to write them. I may add a various reading or two in this Epigram, as it is printed in Marvell's *Poems*, edit. 1681, besides *Sicque* instead of *Utque*, already noticed by Mr. Warton ; for, in the same line, Marvell's copy reads "*ora fero*" instead of "*ora tero*" as in Milton's ; and, in the seventh line, "*At*" instead of "*Atq.*" The latter is an immaterial variation ; but the former is not so ; "*ora tero*," as I conceive, being much more significant than "*ora fero*." See Toland's *Life of Milton*, fol. 1698, p. 39.

"Behold what furrows age and steel can *plow* ;

"The helmet's weight oppres'd this *wrinkled* brow."

Possibly Marvell might have been favoured with a transcript of this epigram, after he became associated with Milton in the secretaryship.

Perhaps, by calling Christina *Bellipotens virgo & lucida stella*, Milton might intend an allusion to a gold coin of the queen, on one side of which she is represented with a helmet as *Minerva* ; the



*Christina Regina Sueperoni  
Romæ diens An. 1655.*

*Facsimile from the original Drawing.*



other side exhibiting the *sun*. See an engraving of the coin, in Sarravii Epistolæ, a Burmanno, Ultrajecti. 1697, p. 230, and an account of it from Sarravius to Isaac Vossius, dated 26. Mart. 1650, in pp. 228, 229. There are also several copies of verses on the coin; from which I select the two following:

## 1.

“ Attica falsa fuit, sed vera hæc Arctica *Pallas*;  
“ Dicere me verum, *Sol* mihi testis adest.”

## 2.

“ *Sol*, radios expande tuos; ecce! æmula terris  
“ *Christina* affulget lumine innociduo.”

I have quoted the English version of Milton's epigram to Christina: It appeared as follows, in Toland's Life of the poet, fol. 1698, p. 39.

“ Bright martial Maid, Queen of the frozen Zone!  
“ The Northern pole supports thy shining throne:  
“ Behold what furrows age and steel can plow;  
“ The helmet's weight oppress'd this wrinkled brow.  
“ Through fate's untrodden paths I move; my hands  
“ Still act my freeborn people's bold commands:  
“ Yet this stern shade to you submits his frowns,  
“ Nor are these looks always severe to crowns.”







SILVARUM

LIBER.

VOL. VI.

T



## PRELIMINARY OBSERVATIONS

ON

## THE GREEK VERSES.

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WHEN it is considered, how frequently the life of MILTON has been written, and how numerous the annotations have been, on different parts of his works, it seems strange, that his Greek verses, which, indeed are but few, should have passed almost wholly without notice. They have neither been mentioned, as proofs of learning, by his admirers, nor exposed to the ordeal of criticism, by his enemies. Both parties seem to have shrunk from the subject.

To investigate the motives for this silence is not necessary, and the search might possibly prove fruitless. The present observations attempt to supply the deficiency of former Commentators, whose stores of critical knowledge have been lavished, *ὅλην θύλακην*, merely on the English poetry of Milton.

It will, perhaps, be asserted, that the following remarks are frequently too minute. Yet it seems the duty of a commentator, *on the Greek productions of a modern*, to point out, in general, the sources from which each expression flowed, and to defend by collected authorities, what to some readers may appear incontrovertibly right, as well as to animadvert on passages, of which the errors will be discovered by those only, who have devoted a large portion of their time and attention to the study of the Ancients. Critical strictures on such works should be written to direct the judgement of the less learned, and not merely to confirm the opinions of profound scholars.

In these Remarks, the reader will find some objections started, which are to be considered as relating rather to points of taste, than of authority.—In passages of which the propriety or impropriety could be decided by appeals to the Ancients, reference has generally been made to Euripides, in preference to all other Writers. It is well known, that he was much studied by Milton, and he is properly termed *his favourite poet* by Mr. Warton, in his Note on *Corymbus*, ver. 297.

Those, who have long and justly entertained an high idea of Milton's Greek erudition, on perusing these notes, will probably feel disappointed; and may ascribe to spleen and temerity, what, it is hoped, merits at least a milder title.—To Milton's claim of extensive, and, indeed, wonderful learning, who shall refuse their suffrage! It requires not our commendation, and may defy our censure.—If Dr. Johnson, however, observes of some Latin Verse of Milton, that it is not secure against a stern grammarian,<sup>a</sup> what would he have said, if he had bestowed his time, in examining part of this Greek poetry, with the same exactness of taste, and with equal accuracy of criticism.

If Milton had lived in the present age, the necessity of these remarks would, in all probability, have been superseded. His native powers of mind, and his studious researches, would have been assisted by the learned labours of Bentley, Hemsterhusius, Valckenær, Toup, and Ruhnkenius, under whose auspices Greek criticism has flourished, in this century, with a degree of vigour, wholly unknown in any period, since the revival of letters,

## I.

## PSALM CXIV.

This Greek version, as Dr. Joseph Warton has justly observed, is superiour to that of Dupont. It has more vigour, but is not wholly free from inaccuracies,

In verse 4. the preposition *in* might have been omitted, as in Homer, *Od. H. 59.*—*Γιγαστρισιν βασιλευσιν.*

Ver. 5. *ἤρηνται*, and v. 12. *ἤρηνταις*, should have been in the middle voice.

<sup>a</sup> Life of Milton. Works, vol. ii. p. 92.

Ver. 5. and v. 13. *ιλυμιν* should have the antepenult *long*, as it is used by Homer.

Ver. 7. and v. 14. *Ιορδανη* has the penultimate *short* in Nonnus's version of St. John's Gospel, i. 23. and in x. 40. where it appears *long*, *Ιορδανιοιο subscriptum est*, says Sylburgius.—The syllable ΔΑ is used long by Apollinarius, in his translation of this psalm.

Ver. 9. and 16. *εὐτραφίη*. This word is supported by no authority.

Ver. 12. *αινα θαλασσα*. *Αινα Doric* for *Αιη* has the A long.

Ver. 17. *Βαιοιραι τι δ' αρ—Δι* or *Δ'* should have followed *Βαιοιραι*.

Ver. 19. *μεγαλ' ελπιουσα*, does not appear intelligible. Should it be *μεγαλα κτυπουσα*? In the following verse *τρινωσ'* had better have been *τριμυισ'*, as *τριμυσα* precedes.

## II.

*Philosophus ad Regem quendam, &c.*

IN this short composition, the style of the Epick Poets is imitated very inaccurately, and is strangely blended with that of the Tragick Writers.

Verse 1. ΕΙ ΟΛΕΣΗΣ] Milton ought to have written *ε* *ελισης*.—The subjunctive *ελισης*, as in *Il. A. 559*.—and *κ* must necessarily be added to *ε*, when it is followed by this mood.

ΕΙ, in the Dramatick Poets, is used with the Indicative, and the Optative, but never with the Subjunctive mood; though it is joined to all the *three* moods, in Homer. Yet this is not allowed indifferently, nor without distinction.

ΕΙ, in the *Iliad* and *Odyssey*, when it is joined to an *Indicative*, stands singly, and independent of any other particle, as in *Od. v. 220*. ΕΙ γδρ, *ὁ μιν αυτης*—and in a great variety of passages.

ΕΙ, with an *Optative*, is sometimes accompanied by *κ*, or *κιν*, as *Il. A. 60*.—ΕΙ ΚΕΝ θαυαλον γινεσθαι ΟΥΤΟΙΜΕΝ. Θ. 196. ΕΙ ΚΕ ΛΑΒΟΙΜΕΝ. 205. ΕΙ περι γαρ Κ' ΕΘΕΛΟΙΜΕΝ—and it is also used without this adjunct in *Il. A. 257*. ΕΙ σφωις ταδε παρ' α ΠΥΘΟΙΑΤΟ. Β. 98.—ΕΙ ποτ' αυτης ΣΧΟΙΑΤ'.—and in a multitude

of other places, by the insertion of which it is not necessary, that these remarks should be extended.

EI, with a *Subjunctive* mood, is *never* used by Homer, without the addition of *κί* or *κίη*, or its equivalent *αί*.

It may not be useless to enumerate and correct the passages, which, in the present copies of the *Iliad* and *Odyssey*, seem to militate against these Canons.

EIKE, instead of EI, with an INDICATIVE MOOD.

*Iliad* Ψ. 526. EI δὲ Κ' ἐτι προτιγῶ ΓΕΝΕΤΟ δόμος ἀμφότεροισι—Read  
EI δὲ Γ' ἐτι προτιγῶ

*Odys.* Ζ. 282.—EI Κ' αὐτὴ περ ἰπποχόμην ποσσὶν ΕΥΠΕΝ.

Read EI Γ' αὐτὴ, or rather εὐρη.

*Odys.* Μ. 140. EI KEN ΑΑΥΞΕΙΣ.—Read αὐξής, which Clarke gives as a various reading, and which he should have admitted into the text. In *Odys.* Δ. 112. he has rightly published: Εἰ κίη αὐξής.

*Odys.* Ρ. 70. EI KEN ἡμε μνηστῆρες ἀγῆτορες ἐν μίγασοισι  
Λαδρὴ κλειαντες, πατρὸς παῖτα ΔΑΣΟΝΤΑΙ.

Δασυήαι is mentioned by Clarke, in his note, as a various reading. This alteration would remove the error; but EI MEN ἡμε is the true reading, as EI ΔΕ κ' ἡμε follows in ver. 82.—To these must not be added *Odys.* Δ. 109.

Τας EI μὲν Κ' ασιπας ΕΑΑΣ, ἵος τε μιδναη

which verse is repeated in *Odys.* Μ. 137, for ΕΑΑΣ may be Subjunctive, as well as Indicative. The Α is only doubled.—This Ernesti pronounces to be the true lection. The Author of the life of Homer, however, whom Gale, Clarke, and others, suppose to have been Dionysius Halicarnassensis, cites the former of these passages, p. 340. *Ed. Galci, Amst.* 1688, and reads *ιασος* for *ιαας*, which, as Clarke has remarked, must be pronounced *ιαος*. This seems to be the genuine reading; and might readily be admitted into the text, if it is supported by manuscripts. Euthathius<sup>b</sup> also, as Ernesti observes, *habuisse ιαος videtur*.

<sup>b</sup> Vol. III. p. 1675. 9 Edit. Rom.

EI, instead of EI KE, with a SUBJUNCTIVE MOOD.

*Iliad* A. 81. EI *πῆρ γὰρ* τὴ *χολῶν*—ΚΑΤΑΠΕΨΗ.

It should be γὰρ KE.—So in *Iliad* Δ. 261. EI *πῆρ γὰρ* τ' ἄλλοι—ΠΙΝΩΣΙΝ, and in *Iliad* M. 245. EI *πῆρ γὰρ* τ' ἄλλοι—ΠΕΡΙΚΤΕΙΝΩΜΕΘΑ—the reading should be EI *πῆρ γὰρ* κ' ἄλλοι. A Subjunctive properly follows EI *πῆρ γὰρ* κί, in *Iliad* A. 580. M. 302. *Odys.* B. 246. Θ. 355.

*Iliad* A. 341.—EI *ποτὶ δ' αὐτὴ*

Χρῖω *εἰμῶ* ΓΕΝΗΤΑΙ—

Here is a manifest blunder. ΔΕ is unnecessary, but the frequent occurrence of δ' αὐτὴ, in the *Iliad* and *Odyssey*, might easily occasion its admission. Homer also, (*si fallor*) would have written: *εἰ δὲ ποτ' αὐτὴ*, and not *εἰ ποτὶ δ' αὐτὴ*.<sup>c</sup> After the Canons, which have been laid down, the mode of correction is obvious: EI *ποτὶ* κ' αὐτὴ—. As EI κί and EI κί, however, are frequently in *juxtaposition*, the reading might have been: EI κί *ποτ' αὐτὴ*.—Κί, αὐτὴ or κ' αὐτὴ may be found in *Iliad* Z. 73. Θ. 26. I. 135, 277. P. 319, and Ω. 619.

*Iliad* E. 258.—EI *γὰρ ἴτερος γὰρ* ΦΥΤΗΣΙΝ.

Read EI Κ' *ἐν φύγῃσιν*. In Villoison's Edition of the *Venice* Homer and Scholiaſts, the lection is *εἰ γ' ἐν ἴτερος γὰρ*. It might be EI—KE *φύγῃσιν*, which would obviate the double γὰρ.

*Iliad* A. 116. EI *πῆρ τὴ* ΤΥΧΗΣΙ—

Read EI *πῆρ* KE.

*Iliad* O. 16.—EI αὐτὴ *κατορῶφιν* ἀλυσίῃς

Πρωτὴ ΕΠΙΛΥΦΑΙ.

Read Κ' ΑΥΤΕ, which indeed affixes the metre.

*Odys.* Π. 138. EI *καὶ* Ἀκίρτῃ αὐτῇ ὁδοὶ ἀγγίλος ΕΛΘΩ—

Put a fuller stop at the end of the preceding verse, and read Η *ἀρα* for EI *καὶ*, which is given as a various lection in Clarke's note, in whose Edition, it is remarkable, that the *true* readings are not uncommonly the *rejected* readings.

<sup>c</sup> No validity can be allowed to *Odys.* I. 311. and 344.

Σὺν δ' ὅττ' αὐτὴ *δύω* μαρτύρας ὥπλισσεν αὐτὸν διπλοῦν,

Which the Commentators allow to be wrong. Erneſti's ſuppoſition, that the repetition of *δις*, *bisatus utandis causa fieri potuit*, merits no attention.



*Iliad* Φ. 576. ΕΙ ΠΙΡ ΓΑΡ ΦΘΑΜΙΝΟΣ ΜΙΝ Η ΟΥΤΑΣΙΙ, Η ΒΑΛΗΕΙΝ.  
Read ΕΙ ΓΑΡ ΚΕΝ—

*Iliad* Χ. 86. ΕΙ ΠΙΡ ΓΑΡ ΣΙ ΚΑΤΑΚΤΑΝΗ.

The *Harl.* MS. rightly gives, κατακτίνει. ΟΥ ΣΙ Τ' ΕΓΩΓΕ ΚΛΑΥΣΟΜΑΙ—follows; where ΟΥΤΙ Σ' ΕΓΩΓΕ seems preferable.—There appear to be many passages of Homer, in which ΤΕ “*locum non suum occupat*,” as the learned Annotator on *Tōsp* in *Suid.* Vol. IV. p. 489. observes, on a fragment of Callimachus.

*Iliad* Χ. 191. ΕΙ ΠΙΡ ΤΙ ΔΑΘΗΕΙ—

Here, and in *Odyss.* A. 188. ΕΙ ΠΙΡ ΤΙ ΓΙΓΟΝΤ' ΕΙΡΗΑΙ, for ΤΙ read ΚΕ.

In this list must not be included *Odyss.* Ε. 221. ΕΙ Δ' ΑΥΤΙΣ ΡΑΙΗΕΙ—for ΡΑΙΗΣΙ is not only *Subjunctive*, but also *Indicative*, according to the *Mos flectendi Indicativi poetis usitatus; qui dicitur à Grammaticis Reginorum fuisse dialecti*, to use the words of Valckenaer, whose note on ΜΗΕΙΣΙ for ΜΗΙΣΙ well merits perusal, *Adnot. in Admetazuf. Theocrit.* p. 254.—Nor must *Iliad* Γ. 288.

ΕΙ Δ' ΑΝ ΕΜΟΙ ΤΙΜΗΝ ΠΙΡΑΜΟΣ, ΠΙΡΑΜΟΙΟ ΤΙ ΠΑΙΔΙΣ,  
ΤΙΤΙΝ ΕΚ ΕΘΕΛΩΕΙΝ,

for Homer uses ΕΙ ΑΝ or ΕΙ ΠΙΡ ΑΝ, in the same way, as ΕΙ ΚΙ, with a subjunctive Mood. So in *Iliad* Σ. 273.

ΕΙ Δ' ΑΝ ΕΜΟΙΣ ΕΠΙΣΣΙ ΠΙΘΩΜΕΘΑ,

where the Harleian MS. reads *πιθοιμεθα*, though ΕΙ ΑΝ, with an Optative, does not occur in Homer.—ΕΙ ΠΙΡ ΑΝ with a Subjunctive is to be found in *Iliad* Γ. 25. Ε. 224, 232.

Many examples of the *Pres. Ind. Reginorum* may be found in Homer.—Thus, *Odyss.* A. 204. ΕΙ ΠΙΡ Δ' ΟΜΑΤ' ΕΧΗΕΙ—must not be solicited.—In *Iliad* Κ. 225.—ΜΗΝΟΣ Δ', ΕΠΙΡ ΤΙ ΝΗΣΙ—instead of *νησι*—seems preferable to *επιρ κί νηση*, as *εχχει* for *εχει*, and *νησι* for *νηι*, are produced as examples of the *σχημα ἰσχυρισμοῦ*, or *Ρηγιαν*, in the *Etym. M. V.* Παμφαιησι. *Νησι* is also mentioned by Eustathius, in *Odyss.* H. p. 1176. 61. *Ed. Rom.* which passage is cited, from the Commentary on *Iliad* H. by Valckenaer, *Adnot. loc. cit.* This is a typographical error, as the reference is rightly given, in his notes on *Leibonax*,

p. 179.—Οτρευσιν occurs, in the Indicative, after *ε* *μη*, *Od.* *Æ.* 373.

To evince the propriety of correcting these few passages,<sup>d</sup> it need only be observed, that *Ε* *κ* *ι* is used by Homer, with a Subjunctive Mood, in above forty different places. *Ε* *κ* *ι* however, is sometimes joined to a *future Indicative*,<sup>e</sup> apparently for want of a *future Subjunctive*. *Iliad* B. 258. *Ε* *κ'* *ε* *τι* *κ* *ι* *χ* *η* *ρ* *ο* *μ* *α* *ι*. K. 449. *Ε* *κ* *ι* *α* *π* *ο* *λ* *υ* *σ* *ο* *μ* *ε* *ν*.—*Od.* *γ.* 216. *Ε* *κ* *ι* *α* *π* *ο* *τ* *ι* *σ* *ι* *σ* *ι* *τ* *α* *ι*. E. 417. *Ε* *κ'* *ε* *τι* *π* *α* *ρ* *α* *ν* *η* *ξ* *ο* *μ* *α* *ι*.—Π. 238. *Ε* *κ* *ι* *ν*—*δ* *υ* *ν* *η* *σ* *ο* *μ* *ε* *ι*—254. *Ε* *κ* *ι* *ν*—*α* *ν* *η* *σ* *ο* *μ* *ε* *ν*. X. 76. *Ε* *κ* *ι* *α* *π* *ω* *σ* *ο* *μ* *ε* *ν*.

Τον ENNOMON] 'Ο *Ε* *ν* *ο* *μ* *ο* *ς*, *qui est intra legem*, of course does not occur in Homer.—The word *Ε* *ν* *ο* *μ* *ο* *ς*, however, may be found in the Tragick Writers; but they do not apply it to *persons*.

Eschylus, *Suppl.* 389.

Δικας *ε* *τ* *υ* *γ* *χ* *α* *ν* *ο* *σ* *ιν* *ε* *ν* *ο* *μ* *ε*,

whence Euripides, *Phœn.* 1645. *Ed. Valck.* appears to have derived his *Ε* *ν* *ο* *μ* *ο* *ν* *δ* *ικ* *η* *ν*.—In the same play also, 408.

Ζευς—*ν* *ε* *μ* *ω* *ν* *ε* *ι* *κ* *ο* *τ* *ω* *ς*

Αδ' *α* *μ* *ε* *ν* *κ* *α* *κ* *ο* *ς*, *δ* *ο* *ς* *α* *δ'* *ε* *ν* *ο* *μ* *ο* *ς*.

And again 574, where the Scholiast explains *Ε* *ν* *ο* *μ* *ο* *ι* by *Ο* *ι* *κ* *η* *τ* *ρ* *ε* *ς*,

—*β* *ρ* *ο* *τ* *ο* *ι* *δ'*, *ο* *ι* *γ* *α* *ς* *τ* *ο* *τ'* *χ* *σ* *α* *ν* *ε* *ν* *ο* *μ* *ο* *ι*.

In the *Choeph.* 481. likewise:

Οὕτω *γ* *α* *ρ* *α* *ν* *σ* *ο* *ι* *δ* *α* *ι* *τ* *ε* *ς* *ε* *ν* *ο* *μ* *ο* *ι* *β* *ε* *ι* *τ* *ω* *ν*.<sup>f</sup>

In Sophocles, *Oedip. Tyrann.* 330.

Οὐκ *ε* *ν* *ο* *μ* *ε* *ν* *ε* *ι* *π* *ε* *ς*.—

The application of *Ε* *ν* *ο* *μ* *ο* *ς* to Persons appears to be peculiar to the later Writers.—St. Paul to the *Corinth.* 1. ix. 21. says, *1990*.

<sup>d</sup> As these instances of *Ε* *κ* *ι* with a subjunctive are so rare in Homer, Milton probably supposed, that the corrupt passages in the Tragedies, in which such a construction may be found, would defend his *Ε* *κ* *ε* *λ* *ε* *τ* *η* *ς*.

<sup>e</sup> This usage of the Indicative is termed *σχημα Κορηθιον* by Leisbonax, p. 178—and by the Etym. M. V. *Ε* *μ* *ε* *ι*, p. 301. In the Sch. on *Iliad* B. 72. Should not the reading be *Κορηθιον συστολην* for *λετων*?

<sup>f</sup> To these passages must not be added a defective correction of Canter, *Suppl.* 945.

μος *Χρησ.*:—Lucian, *Jupit. Trag.* Vol. II. p. 671, *ενομος* is *δημουργος*, and Libanius, in a very laconick Epistle, 'Ο *κριτης ενομος*. *Epist.* DC. p. 288. *Ed. Wolf.*

*Ενομος*, however, is applied to objects *without* life, by the ancient Greeks, and, indeed, by the *Recentiores*:—Eschines, *κατα Τιμαρχ.* vol. v. p. 31, *Ed. Reisk.* Την *ισην* και την *ενομον* πολιτειαν. —and *κατα Κτησιφ.* Vol. vi. p. 415, *κρεζιαι* το *πατριον* και *ενομοι* *κηρυγμα* *ταυτο*.—Xenophon, *Κ. Π.* p. 651. *Ed. Hutchins.* *σαλαια* και *ειδισμια*, και *ενομα* *λιγοντος* *εμης*.—Diodorus Sic. Vol. I. p. 117. *δεναι* την *παρθενοι* εις *γαμον* *ενομοι*.—Several other instances may be found in Dio. Cassius; to which may be added Lucian, *de Saltat.* Vol. II. p. 267. *ubi variant interpretes*.—Thucydides, IV. p. 272. VI. p. 403.—Pollux VIII. 92.—But to accumulate authorities is unnecessary. § *Ενομος* is not an *Epick* word, in the signification of a *just and irreproachable* *παις*.

Ουδ' *τιν' ανδρων* *δινου* 'ΟΑΝΣ ΔΡΑΣΑΝΤΑ] 'Ολως, which appears of little service in this passage, is not in Homer, and very rarely, if ever, in the Tragedies. In *Rhesus*, 737. for *κ' ε* *σι* *γηρωσκη* γ' *ολως*, Musgrave has rightly from a manuscript edited *τορως*, which occurs in two other passages of this play, and once in a Chorus of the *Ion*, 695. and sometimes in *Eschylus*.

*Δρα* is not used in the *Iliad*. In the *Odys.* O. 323. *παρ-δρωσι*, or *παρ δρωσι*, and 332. *εποδρωσιν* may be found.—The formula, *δρα* *τινα* *δινου*, may be termed Homeric, as Homer says in *Il.* Γ. 354. *Ξυποδκοι κακα* *ριζαι*—, but *Δρα*, with a double accusative, is perfectly in the style of the dramatick Writers. Euripides alone will afford a sufficiency of examples: *Hecub.* 253. *Δρας* *δ'* *ουδιν* *εμης* *ιν*. *Orest.* 581. —*τι* *μ'* *αν* *ιδρα'* *ε* *καθ' αυτων*. *Hippol.* 178. *τι* *σ'* *ιγω* *δρασω*. *Iph. Aul.* 371. —*δρα* *τι* *καδου* *βαρβαρους*. *Ion.* 1267. *Δρασαι* *τι* *κακοι* *του* *πειλας*. From these two last passages, it appears, that Milton should have written: *τιν' ανδρων* *ΤΙ* *δινου* *δρασαντα*, which is more manifest from *Med.* 560: *Ου* *τι* *δρασις* *δινου* — for after *δρα*, the Ad-

§ Pindar's *Συτελεθειν* *ενομον* must not be omitted; where *ενομον* is used *adverbialiter*, in the sense of *Legitime*.

jective in the singular number is accompanied by *τι*, but in the plural it is used alone, as in *Orist.* 570. *δρασας δ' εγω δινα.* *Iph. Taur.* 1177.—*δινα γαρ διδρακτιον.* *Bacch.* 667. *Ὡς δινα δρωσι.* *Electr.* 992. *Και δινα δρω.*

2. ΣΟΦΩΤΑΤΟΝ—*καρνον*.] It should be ΣΟΦΩΤΑΤΟΥ *καρνον*. Thus Homer has *καρνα Τρων*, in *Iliad* Δ. 158. for *Τρων*,—*καρνα ανδρων*, in the same Book, v. 500. for *ανδρις*, and—*νεκων αμνηνα καρνα*, for *νεκας αμνηνες*, in *Odys.* Κ. 521. to which passage Aristophanes alludes, in a fragment of his *Δαιταλις*, preserved by Galen, in the preface to his *των Ἱπποκράτους γλωσσων ἐξηγησις*.—Neither *καρνον*, *καρη*, nor *κρατος* are used simply in the sense of *ανθρωπος* by Homer.

*ισθι ἐκιδως αφελαιο,*] With respect to the expressions, *ῥηιδως αφελισθαι*, or *ῥηιδως αφελειν*, they are strictly Homeric. *Iliad* Π. 689.—*αφελιτο ικνη ῥηιδως*, which is repeated in *Il.* P. 177. In *Odys.* 1. 313. is *ῥηιδως αφελων θυρον μιγαν*.

*ισθι αφελαιο* is, however, utterly indefensible, for it is neither Homeric nor Attic Greek: it is the language neither of verse, nor of prose. Milton should have written *ισθι αφελομιος*, which would have but an awkward appearance in an Hexameter verse, or rather, perhaps, *αφαιρησομιος*, in the future.

Should it be asserted, that *ισθι* is proposed to be *parenthetical*, which does not seem natural, nor to have been the Author's intention, still after *ολισης* the reader would rather expect a Subjunctive mood.

This usage of the Participle in the Nominative Case after *verba γυναικικα* has been ably illustrated by Valckenaer in his notes on Herodotus, III. p. 194, and on the *Hippolytus* of Euripides, 304. p. 196<sup>h</sup>.

To the examples, which he produces in these notes, from the Tragedies, may be added Euripides in *Hippol.* 524. *πανι' αν φοβησις' ισθι.*—*Helen.* 460. *Οχληρος ισθ' αν.*—So also is *εστω* used. Euripides in *Alcest.* 148. *ιστω νοι, ιυκλις γι κατθανημισι, γυνη τ' αιριση*—in *Melanipp.* *apud Stob.* LXXIV. p. 451.—*Grot.* LXXVI. p. 331. *ιστω δ' αφρων αν*—which words are also found in a fragment of the *Alcmena*, *ap. Stob.* XLIII. p. 302. *Grot.* XLV. p. 175. In the

<sup>h</sup> The reader may also consult Henry Stephens's Index to his *Thesaurus*, p. 1094.

same way also  $\text{ἴσῃ}$ . Euripides, *Androm.* 727.  $\text{Τ' ἀλλ' οὐκ ἴσῃ μὴ-  
δῖος βελτίους}$ .—*Sed de his satis superque.*

In Homer  $\text{ἴσῃ}$  is twice used in the *Odyssey*, B. 356. A. 223.  $\text{ἴσῃ}$  occurs much more frequently, and  $\text{ἴσῃ}$ , in *Iliad* B. 485.  $\Psi$ . 276. *Odys.* H. 211.  $\Phi$ . 110; but in all these passages, the construction of the sentence is such, as not to require a Participle in the Nominative Case, after the Verb.

Milton appears to have had the common idiom of the Tragedies, with regard to these *γυναικικά verba*, floating on his mind, though he has failed in expressing his ideas. That he was not unacquainted with the proper usage of  $\text{ἴσῃ}$  with a Participle, may surely not unfairly be concluded from a passage in his *Paradise Lost*, B. ix. 791.

“ Greedily she ingorg’d, without restraint,  
“ And *knew* not eating death.”

Richardson, in his notes, has observed, that this is a *Greek phrase, and used often by the Latins*<sup>1</sup>. He then quotes Oppian, *Halieut.* II. 106. It is, however, very remarkable, that Milton should adopt this *Grecism* in his *English* poetry, and neglect it in a Greek composition.

$\text{Ἀφιλοιο}$ , if, in other respects, it were right, might be used *sine av*, *nec in optandi sensu*, according to the practice of Homer, if the present copies are correct.—It is scarcely necessary to observe, that, in the *Tragedies*, an Optative without *av* always expresses a wish, but when *av* is added, *potentialem habet significationem*.

——  $\text{ἴσῃσιν αὐθι}$ .] If  $\text{αὐθι}$  be an Adverb of *time*, as well as of *place*, after  $\text{ἴσῃσιν}$  it seems unnecessary. In Homer, *Iliad*  $\Upsilon$ . 127. indeed, Juno says of Achilles, that in the present day’s conflict, he shall be preserved from danger, but that

——  $\text{ἴσῃσιν αὐτὶ τὰ πεισισται, ἅσσα οἱ αἴσῃσιν}$

$\text{Τυρομένησιν ἴσῃσιν αὐτὶ τὰ πεισισται}$  ——

In this passage, however,  $\text{αὐτὶ}$  seems improperly added to  $\text{ἴσῃσιν}$ ; for in all the other places, in which  $\text{ἴσῃσιν}$  and  $\text{αὐτὶ}$  or  $\text{αὐτίς}$ ,——for  $\text{ἴσῃσιν αὐθι}$  is not to be found——occur united in Homer, the repeti-

<sup>1</sup> The adoption of this construction by the Latins, in verse and prose, has been pointed out by Davies, in his notes on Cicero’s *Tusculan questions*, iv. 15. p. 294. Ed. 4to. 1738, and by others.

tion of an action, which has *already happened*, or the sequel or continuation of one *commenced*, but *not yet finished*, is implied <sup>k</sup>. Thus in *Il. A. 26.* Agamemnon says to Chryses :

Μη σε, γέρον, κοίλῃσιν ἐγὼ παρὰ ἡνυσί κίχαιω,  
 ἢ νυν δῆθυιόντ', ἢ ὕΤΕΡΟΝ ΑΥΤΙΣ <sup>ι</sup>ιοῖτα,

while he *was* at the Grecian camp.—In *Il. H. 30.* Apollo says to Minerva of the Trojans :—ὕΤΕΡΟΝ ΑΥΤΕ μαχίσσονται—after they *had* fought, and still *were* fighting.—In the same Book, Hector uses : ὕΤΕΡΟΝ ΑΥΤΕ μαχισσάμεθ'—V. 291. in his speech to Ajax, after they *had* fought ; as does Priam, V. 377. and Idæus, V. 396. in speaking of the two armies, after they had engaged. In *Iliad Θ. 142.* Nestor cries out to Diomedes, when he intreats him to retire from the battle, during the storm : Ζεὺς κούρῃς—ὕΤΕΡΟΝ ΑΥΤΕ καὶ ἡμῖν—Δώσει, with the idea that they had before been honoured by Jupiter.

In sentences of this sort, ἔτιρον may of course be used without αὐτίς or αὐτί. In *Odysf. Θ. 202.* Ulysses, *after having thrown a quoit*, says :—ταχα δ' ὕΤΕΡΟΝ ἄλλον ἔστιν—οἶομαι.

When an event, which *has not yet come to pass*, is mentioned as *about to happen*, ἔτιρον is used without αὐτί. In *Iliad Κ. 450.* Diomedes says to Dolon, if we should now set you at liberty, καὶ ὕΤΕΡΟΝ εἰσθὰ θοὰς ἐπὶ νῆας, implying though your *present* intention of reaching the ships *has* proved abortive.

In *Iliad Λ. 365.* Diomedes exclaims to Hector, though Apollo *has now* preferred you,

Ἢ θῆς σ' ἐξάνω γέ καὶ ὕΤΕΡΟΝ ἀντιβόλησας.

<sup>k</sup> It may, perhaps, be urged in defence of this passage, that, though Achilles *had not yet* suffered, what he *was* to suffer, yet, as his destiny *was* fixed, Homer might consider his death as the certain *sequel* of an action commenced, but *not yet finished* ; at least sufficiently to vindicate the usage of αὐτίς, in the sense of continuation, though not of repetition.

<sup>l</sup> Eustathius reads Αὐτίς, —Ernesti, Villoison, and others, Αὐτίς, which also appears in the rare Edition of Luc. Ant. Junta, 12<sup>mo</sup>. 1537. celebrated by Dorville, *Crit. Faun.* 390. depreciated by Ernesti, *Præf. Hom. X.* and defended by Villoison, *Prolegom.* in *Hom. ex Cod. Venet.* xliv. Not. 1.—Αὐτίς is surely right ; and the Editors of Homer should not have so often neglected the distinctions pointed out by the Grammarians, respecting Αὐτίς, Αὐτίς, and Αὐτί. To Tzetzēs, Corinthus, and Helladius, quoted by Valkenaer in *Ammon.* 27. may be added Hesychius, Etym. Magn. Apollonius, Suidas and Phavorinus ; and Eustathius in *Iliad B. 230.* κ. 789. 24. ff. 1062. 51. T. 1175. 63.

Achilles also uses these words to Hector, when he is delivered from death by the same God, *Iliad* γ. 452.

In *Iliad* ε. 313. when Juno proposes visiting Oceanus and Te-  
thys, Jupiter, desirous of detaining her, begins his speech with

Ἥρη, καίσι μιν ἐστὶ καὶ ὙΣΤΕΡΟΝ ὁρμηθῆναι.

In *Odyss.* I. 351. Ulysses says to the Cyclops, “since you act thus,

— Πῶς κεν τις σι καὶ ὙΣΤΕΡΟΝ ἄλλος ἰκοίτο.

In *Odyss.* II. 272. Ulysses, after desiring Telemachus to go to the  
the Palace, in the morning, adds :

Ἀνταρ ἐμὲ πρῶτι αἴψυ συβώτης ὙΣΤΕΡΟΝ ἀξεί.

So also ἐς ὕστερον is used in *Odyss.* M. 126, where it is said that *Cru-*  
*teis*, the mother of Scylla—μὴν ἰπὶ τ’ ἀποπαυσίᾳ ΕΣ ὙΣΤΕΡΟΝ ὁρ-  
μηθῆναι.

From considering these passages, it appears extremely doubtful,  
whether Milton’s ὕστερον αὐθι, in the signification simply of *posthac*,  
be proper, even though it may be alleged, that the King had cer-  
tainly *heard* of the Philosopher’s value, in this very speech : and it  
also seems probable, that αὐτὶ should be corrected in *Iliad* γ. 127.

— ἀρ’ ἰπίτα } So *Iliad* γ. 398. Θεμέλεισι τ’ ἀρ’ ἰπίτα—

— τῶν ΠΡΟΣ θυμὸν ὁδῶν. ] Milton, in these hexameters, should  
have written τῶν ΚΑΤΑ θυμὸν, after the example of Homer, *Il.*  
*Ω.* 549.

— μὴδ’ ἀλίστων ὁδῶν σοι ΚΑΤΑ θυμὸν.—

In the *Timon* of Lucian, Vol. I. p. 122. Jupiter says to Plutus :  
ταῦτα γὰρ ἀπώδωκε ΠΡΟΣ μί, which, however, is *apud me lamenta-*  
*baris*.

Ὀδῶν] In the Edition of 1673, and in Bishop Newton’s of  
1785, the final *η* is circumflexed. An *nota subscriptum* should also  
have been added, if ὁδῶν be the Future Middle.

Ὀδοῖμαι, however, like *Μαρτυρομαι*, is one of those verbs which  
have the *Upsilon* long, in *Præsentibus et Imperfectis omnibus*, and  
short in *futuris*, if they have any futures in use. This point of  
Prosody has been accurately and clearly illustrated by Clarke, in  
his notes on Homer, *Il.* A. 338. B. 43.

Ὀδοῖμαι, with the second long occurs in Euripides, *Suppl.* 772.  
Ἀφραν’ ὈΔΥΡΗ, ταισδὲ τ’ ἐξαχθὺς δακρυ. In *Iph. Taur.* 485. Τί ταυτ’  
ὈΔΥΡΗ—*Androm.* 405. Ἀταρ τί ταυτ’ ὈΔΥΡΟΜΑΙ.—*Phæa.*

1806.—*καὶ ματῆν* ΟΔΥΡΟΜΑΙ. So *ὠδύρομαι*, the Imperfect, in Homer, *Iliad* Ω, 166.

Θυγατρίς δ' αἶα δὲ ματ' ἰδὲ νοί, ΟΔΥΡΟΝΤΟ.

Since the *Upsilon* in *Ματρουμαι* *futurum*, as Clarke observes, *semper corripitur*, the same must also be the quantity of the *Upsilon* in *ὠδύρομαι*, if such a word exists.

Τοιοῦ δ'] It should be printed *τοιοῦδ'*, in one word. *Πολιεύς* is the reading in the Edition of 1645. This genitive occurs only twice in Homer, *Iliad* Λ. 168. and Υ. 52. In the latter place *πολλεύς* is noted as a various reading.

ΠΕΡΙΩΝΥΜΟΝ ἀλκαρ] *Hoc minus placet*. When *Ἀλκαρ* occurs in Homer, it is used without any epithet, and *περιώνυμος* is not an Homeric Word.—As to *ολισσας*, since Milton uses *ολισσής*, *simplici* Σ, in the first line, *ολισσας*, so nearly after it, seems exceptionable, in point of taste, in such a short composition.

In the various reading of the fourth verse, *μαψ αὐτῶς δ' ἀρ' ἵπειρα*, for *μαψιδῶς*, the word *αὐτῶς* should have been aspirated, as it is in Homer, after *Μαψ*, *Iliad* Υ. 348. *Odys.* Π. 111, and, indeed *always*, when it is used in the sense of *temerè*, or *sic temerè*.

### III.

#### *In Effigiei ejus Sculptorem.*

This Epigram is far inferior to those, which are preserved in the Greek Anthologia, on Bad Painters. It has no point: it has no *αφίλεια*. It is destitute of poetical merit, and appears far more remarkable for its errors than for its excellencies.

To confess the truth, the Poet does not appear to have suspected, that, while he was censuring the *Effigiei Sculptor*, he was exposing himself to the severity of criticism, by admitting into his verses, disputable Greek and false metre.

As these lines are *Iambicks*, it may be concluded, that Milton meant to imitate the style of the Tragick and Iambick Writers. Such, at least, ought to have been his model.

In the first line, *χίμρ* is properly applied to the Artist, as in Lucian, *Amor.* Vol. II. 432. *Ed. Reitz.* *χίμρος ζωγράφου*, though *αμαρην*, as an epithet to *χίμρ*, appears liable to objection. Euripides



in a fragment of his Andromeda has : σοφης <sup>m</sup> ἀγαλμα χιρις, which cannot defend ἀμαθι χειρι, in the Dative Case, without ἀγαλμα, nor yet quite justify the Epithet. It seems to be a Latinism. An Inscription *apud Reines.* p. 863. gives—DOCTA *fabricare monilia* DEXTRA, as Ovid *de Art. Amat.* l. 518. does—DOCTA *barba refecta* MANU; and Quintilian, *Instit. Orator.* xi. p. 118. *Ed. Burm.* says, not, indeed, speaking of an artist : INDOCTÆ, *rusticave* MANUS <sup>n</sup>.

In this line, the Particle *μεν* is placed much too far distant from the beginning of the sentence.—The later Comick Writers, are not always very chaste, in their position of *δε* and *γαρ*, and, perhaps, of *μεν* and similar words.

V. 2. Φαιης αν] This is perfectly Attick, and used by Sophocles, *Trach.* 1073. *Eleatr.* 548. *Ed. Brunckii.*—In so short a composition, an *Anapæstus* in the fifth foot of *two* following lines might better have been avoided.

Εἰδός ΑΥΤΟΦΥΕΣ] *Αὐτοφυεις*, in the sense intended by Milton, *fi ritè recolor*, is not warranted by the dramattick poets, if it is by any of the more ancient writers.—A fragment of the Pirithous of Euripides, which has been frequently quoted, begins with Σι τοι αυτοφυη— and in the *Γεωργοι* of Aristophanes, *ap. Heberæß.* p. 42. is found :

Ω πόλι φίλη Κικροπος, αυτοφυεις Αττική,

which, however, form no defence for *ειδος αυτοφυεις*.

3. ΤΟ ΕΚΤΥΠΩΤΟΝ] This word is not right.—*τυπωτος* is an Adjective used by Lycophro, 262. *τυπωτην τορμαι*, from which might be formed *εκτυπωτος*, but no authority for it at present occurs. With more propriety then Milton would have written : Το δ' *εκτυπωτοι*, *scil.* *ειδος οτ σχημα*. The substantives, however, are *τυπωμα* and *εκτυπωμα*. Euripides uses the former, in the *Phæniß.* 165. *Ed. Valck.* *τυπωμα μοιφης*—The latter is explained in Hesychius by *ομοιωμα*.

4. ΓΕΔΑΤΕ ΦΑΥΛΗ ΔΥΣΜΙΜΗΜΑ [συγραφε.] *Γιλας* in the *Tragick Writers* sometimes governs a Genitive, but more frequently a

<sup>m</sup> The application of *σοφος* to Artists of all kinds has been explained by Cuperus, in his *Apudæßi Homer.* p. 116. and 186.

<sup>n</sup> Consult Burman on this passage, and on the verse quoted from Ovid.

Dative Case, either with or without a preceding Preposition ο. *Τούτο* signifies, *Ita, Ad hunc modum*, and is not governed by the Verb, in the *Nubes* of Aristophanes, 818. *Τί δι τούτ' ἰγίλασας*; though in a passage from Gregory of Nazianzen, adduced by H. Stephens, in his *Theaurus*, V. I. p. 821. E. *Ἰλάω*, this verb governs an Accusative Case. This construction is very unusual, and can have no reference to Attick poetry. In Sophocles, *Aj.* 79. there is *γίλαν* υἱς ἰχθῆρους P, in Sextus Empiricus, *advers. Rhetor.* II. p. 293. *Ed. Fabr.* *γίλαν* ἰσιν ἐπ' αὐτούς, and *γίλαν* γέλωτα is very common, in the Attick Writers; yet still *γίλαν* δυσμύμημα is, I am persuaded, wrong, and should not be imitated.

The word *Δυσμύμημα* teems with error.—The Antepenult is long, so that a *Spondæus* occupies the fourth place, which even the advocates for the toleration of *Anapaesti in sedibus paribus* would not readily allow.—This is evident from Euripides, *Her.* *Fur.* 293.

Ἐμοὶ τε ΜΙΜΗΜ' ἀνδρὶς οὐκ ἀπαύειν.

and from a fragment of his *Antiope*, *ap. Platon. Gorg.* I. p. 485. *Ed. Seiran.* p. 193. *Ed. Routh.* Valck. *Diatrib.* p. 74.

Γυναικομῖμω διαπρίπτεις μοῖφωματι,

and from the *Prometheus* of Eschylus, 1004.

Γυναικομῖμοις ἱππιασμασιν χερῶν,

and from a Chorus of Euripides, in *Bacch.* 980.

It can scarcely be imagined, that Milton supposed the second syllable of *δυσμύμημα* to be *short*, from the following fragment of Euripides, preserved by Plutarch, *de Oracul. defectu*, V. vii. p. 640. *Ed. Reiskii.*

ο *Γίλαν* cum Genitivo, Soph. *Philoct.* 1125. in a Chorus. Cum Dativo, without a Preposition. Eurip. *Iph. Aul.* 917. *Iph. Taur.* 277. *Troad.* 410. Soph. *Aj.* 957. 1042. Aristophanes. *Nub.* 560. *Eq.* 693.—Cum Dativo, with a Preposition, Soph. *Electr.* 880. *Arist. Plut.* 799. *Ran.* 2. *Aj.* 803.—Brunck observes in a note on Soph. *Philoctet.* 1125. that *γίλαν* with a Genitive is used for *καταγίλαν*, and with a Dative for *ἰγγίλαν*.—The same Critick may also be consulted on Aristoph. *Equit.* 696. See Monthly Review, for August, 1789, p. 108.

P Εἰς ἰχθῆρους pro ΕΠΙ. Stephen. Thef. l. c.

Ὅδ' ἀρτι θάλλων σαρκα, διοπτετῆς ὅπως  
 Ἀγρῇ ἀπισθῇ, πικρὸν ἄφεις εἰς αἰθερα,  
 Μικρὸν δὲ σῶμα καὶ ΜΙΜΗΜΑ δαιμονιστο.

This fragment is also quoted by Plutarch, in non *scavit. see. Epic.* Vol. x. 485. as far as ἀπισθῇ, where he reads σαρκί for σαρκα. The last line is rejected by Musgrave, *Fragm. Incert.* cexvii. but supposed to be an *Iambick* verse by Turnebus and Xylander, who join in changing δαιμονιστο into δαιμονων. The former also proposes μικτον for μικρον.—Grotius in *Excerpt.* p. 423. reads, without any apparent suspicion of the false quantity :

Νικρον δὲ σῶμα, καὶ μιμημα δαιμονων.

Thus Barnes has published it, in *Fragm. Incert.* 285 ; but has not condescended to mention the names of either Plutarch or Grotius. Ruhnkenius has quoted the former part of the passage, in a Note on Timæus, V. ἀπισθῇ.—At length Heath detected the error in the word μιμημα, but does not appear to have been aware of Grotius's alteration, though he refers to one of the places in Plutarch. Valckenaer, indeed, in his *Diatrise*, illustrates these lines, in p. 56, where he admits Σαρκι, and reads

— πικρὸν ἄφεις εἰς αἰθερα,  
 Μικρον δὲ σῶμα, —

and joins the following words to the text of Plutarch.

Toup, however, in a Note, published from his manuscript papers, in the new Edition of his remarks on Suidas, I. p. 234. though he refers to Valckenaer, does not appear to have discovered any error in the word μιμημα, for he quotes the line as an *Iambick* verse, and reads,

Εἰς γὰρ δὲ σῶμα, καὶ μιμημα δαιμονων,

instead of Νικρον.—Yet who would venture to produce such a Verse, as a defence of Milton's usage of δυσμιμημα, *secundâ brevi*?

In the next place, this word Δυσμιμημα does not occur, I believe, in any ancient writer ; and if it did, it could not possibly be used in the signification, in which it has been employed by Milton.

The Adjective Δυσμιμητος is thus explained by Henry Stephens :  
 " *Vix imitabilis, quem imitari et exprimere difficulter queas.*" He

does not, however, produce any authority for the usage of it, nor has Scott in his Supplement remedied the deficiency. It may not, therefore, be improper to add, that Plutarch uses the word in his Cato Minor : το καλον, ὡν ἐπιτηδεύει, το δυσμιμητον. Vol. IV. p. 374. in Demetrius : Δυσμιμητος ἡρώϊη τις ἐπιφανεια. V. p. 5. and in other passages. These, however, will be sufficient to point out the true meaning of Δυσμιμητος ; and, at the same time, they may serve to demonstrate the impropriety of introducing a compound, into Greek poetry, with a signification so contrary to analogy as Δυσμιμημα. DR. C. BURNEY.

## PSALM CXIV. \*

Ἰσραὴλ ὅτε παῖδες, ὅτ' ἀγλαὰ φύλ' Ἰακώβ  
 Αἰγύπτῳ λίπε δῆμον, ἀπὲρ χθίνα, βαρβαρόφωνον,  
 Δὴ τότε μόνον ἔην ὅσιον γένος ἕως Ἰᾶδα·

\* Whoever will carefully compare this Psalm with Duport's version, will find this of Milton far superiour; for in Duport's version are many solecisms. "Quod *infortunium*," says Dawes very candidly, "in ceteros itidem quosque, qui à sæculis recentioribus Græcè scribere tentârunt, cadere dicendum est." *Miscellan. Crit.* p. 1. DR. J. WARTON.

Milton sent this translation to his friend Alexander Gill, in return for an elegant copy of hendecasyllables. "Mitto itaque quod non planè meum est, sed et vatis etiam illius verè divini, cujus hanc oden alterâ ætatis septimanâ, nullo certo animi proposito, sed subito nescio quo impetu, ante lucis exortum, ad Græci carminis heroici legem, in lectulo ferè concinnabam." He adds, "It is the first and only thing I have ever written in Greek, since I left your school; for, as you know, I am now fond of composing in Latin or English. They in the present age who write in Greek are finging to the deaf. Farewell, and on Tuesday next expect me in London among the bookfellers." *Epist. Fam.* Dec. 4, 1634. *Prose-Works*, vol. ii. 567. He was now therefore twenty-eight years old. In the Postscript to Bucer on Divorce, he thus expresses his aversion to translation. "Me, who never could delight in long citations, much less in whole translations; whether it be natural disposition or education in me, or that my mother bore me a speaker of what God made mine own, and not a translator." *Prose-works*, vol. i. 293. It was once proposed to Milton to translate Homer. WARTON.

Ver. 2. ————— βαρβαρόφωνον,] As in the original, *A people speaking barbarously*. So, in our elder translation of this Psalm, "a people of *strange language*." And Duport, in his version, "ἐπ' ἀνδρῶν ΒΑΡΒΑΡΟΦΩΝΩΝ. Homer thus denominates the Carians, *Il.* ii. 867. Καρὲς ΒΑΡΒΑΡΟΦΩΝΩΝ.

Ἐν δὲ Θεὸς λαοῖσι μίγξ κρείων βασίλειον.  
 Ἐἶδε, καὶ ἐντροπάδην φύγαδ' ἐρρώκει θάλασσαν 5  
 Κύματι εἰλυμένη ροθίῳ, ὅδ' ἄρ' ἐσυφελίχθη  
 Ἴρὸς Ἰορδάνης ποτὶ ἀργυροειδέα πηγὴν.  
 Ἐκ δ' ὄρεα σκαρθμοῖσιν ἀπειρέσια κλονέοντο,  
 Ὡς κριοὶ σφριγύωντες εὐτραφεῶς ἐν ἀλώῃ.  
 Βαιοτέραι δ' ἅμα πᾶσαι ἀνασκιρτήσαν ἐρίπναι, 10  
 Ὅϊα παρὰ σύριγι φίλῃ ὑπὸ μητέρι ἄρνες.  
 Τίπτε σύγ', αἰνὰ θάλασσαν, πέλῃς φύγαδ' ἐρρώσας  
 Κύματι εἰλυμένη ροθίῳ; τί δ' ἄρ' ἐσυφελίχθης  
 Ἴρὸς Ἰορδάνη ποτὶ ἀργυροειδέα πηγὴν;  
 Τίπτε, ὄρεα, σκαρθμοῖσιν ἀπειρέσια κλονέεσθαι, 15  
 Ὡς κριοὶ σφριγύωντες εὐτραφεῶς ἐν ἀλώῃ;  
 Βαιοτέραι, τί δ' ἄρ' ὑμῖς ἀνασκιρτήσατ', ἐρίπναι,  
 Ὅϊα παρὰ σύριγι φίλῃ ὑπὸ μητέρι ἄρνες;  
 Σείεο, γαῖα, τρέεσά Θεὸν μεγάλ' ἐκτυπέοντα,  
 Γαῖα, Θεὸν τρέεσ' ὕπατον σίβας Ἴσσανκίδαο, 20  
 Ὅς τε καὶ ἐκ σπιλάδων ποταμῶς χέει μορμύροντας,  
 Κρήνηντ' ἀεναὺν οἰτρὸς ἀπὸ δακρυοίσσης.

*Philosophus ad regem quendam, qui eum ignotum et  
infontem inter reos fortè captum infcius damna-  
verat, τὴν ἐπὶ θανάτῳ πορευόμενον, hæc subito misit.*

ὦ ἄνα, εἰ ὀλίγης με τὸν ἔννομον, ἔδ' εἰ τιν' ἀνδρῶν  
Δεινὸν ὅλως δράσαντα, σφώτατον ἴσθι κάρηνον  
Ῥηϊδίως ἀφείλοιο, τὸ δ' ὕστερον αὖθι νοήσεις,  
Μαψιδίως δ' ἄρ' ἔπειτα τεὸν πρὸς θυμὸν ὀδυρῇ,  
Τοιὸνδ' ἐκ πόλειος περιώνυμον ἄλκαρ ὀλέσσας. 5

Ver. 4. In the edition of 1645, thus,

Μαψ αὐτίως δ' ἄρ' ἔπειτα χρόνῳ μάλα πολλὸν ὀδύρῃ,  
Τοιὸν δ' ἐκ πόλειος. —

The passage was altered, as at present, in edition 1673.

WARTON.

In the following verses in the *Iliad*, Πόλειος occurs both in the text of Barnes, and Clarke, *Il.* ii. 811, xi. 168, xx. 52, xxi. 563, 567, 608. In all these places, except the second, Πόλειος is noted as a various reading.

*In Effigiei Ejus Sculptorem.*

Ἀμαθεῖ γεγράφθαι χειρὶ τήνδε μὲν εἰκόνα  
 Φαίης τάχ' ἄν, πρὸς εἶδος αὐτοφυῆς βλέπων.  
 Τὸν δ' ἐκτυπῶτον ἢ ἐπιγνόντες, φίλοι,  
 Γελάτε φαύλῃ δυσμίμημα ζωγράφῃ. \*

Ver. 2. ————— [ἴδος αὐτοφυῆς] See αὐτοφυῆς κέλλος, nativa, naturalis, genuina pulchritudo, in Hen. Stephens's *Theaur. Gr. Ling.* Tom. iv. col. 284.

\* This inscription, a satire on the engraver, but happily concealed in an unknown tongue, is placed at the bottom of Milton's print, prefixed to Moseley's edition of Milton's poems, 1645. The print is in an oval: at the angles of the page are the Muses Melpomene, Erato, Urania, and Clio; and in a back-ground a landscape with Shepherds, evidently in allusion to *Lycidas* and *L' Allegro*. Conscious of the comeliness of his person, from which he afterwards delineated Adam, Milton could not help expressing his resentment at so palpable a dissimilitude, Salmasius, in his *Defensio Regia*, calls it *comptulam imaginem*, and declares that it gave him no disadvantageous idea of the figure of his antagonist. But Alexander More having laughed at this print, Milton replies in his *Defensio pro se*, "Tu effigiem mei dissimillimam, *prefixam poematibus*, vidisti. Ego verò, si impulsu et ambitione librarii me imperito sculptori, propterea quòd in urbe alius eo belli tempore non erat, infabre scalpendum permisi, id me neglexisse potius eam rem arguebat, cujus tu mihi nimium cultum objicis." *Prose-Works*, vol. ii. 367. Round it is inscribed JOHANNIS MILTONI ANGLI EFFIGIES ANNO ÆTATIS VIGESSIMO PRIMO. There was therefore some drawing or painting of Milton in 1629, from which this engraving was made in 1645, *eo belli tempore*, when the civil war was now begun. The engraver is William



Marshall; who, from the year 1634, was often employed by Moseley, Milton's bookseller, to engrave heads for books of poetry. One of these heads was of Shakspeare to his Poems in 1640. Marshall's manner has sometimes a neatness and a delicacy discernible through much laboured hardness.

It is diverting enough, that M. Vandergucht engraved for Tonson's edition, 1713, a copy of Marshall's print, with his own name, and the accompaniment of this Greek inscription, an unperceived reflection on himself. WARREN.

Marshall's engraving is the first published portrait of Milton,

*In obitum Procancellarii, medici\*.*

Anno Ætatis 17.

PARERE Fati discite legibus,  
 Manúsque Parcæ jam date supplices,  
 Qui pendulum telluris orbem  
 Læpeti colitis nepotes.  
 Vos si relicto mors vaga Tænaro 5  
 Semel vocârit flebilis, heu ! moræ  
 Tentantur incaſsum, dolique ;  
 Per tenebras Stygis ire certum eſt.

\* This Ode is on the death of doctor John Goſſyn, Maſter of Caius College, and king's profeſſor of medicine at Cambridge ; who died while a ſecond time Vice-chancellor of that univerſity, in October, 1626. See Fuller's *Hiſt. Cambr.* p. 164. Milton was now ſeventeen. But he is here called ſixteen in the editions of 1645, and 1673. A fault which has been ſucceſſively continued by Tonſon, Tickell, and Fenton.

I am favoured in a letter from doctor Farmer with theſe informations. " I find in Baker's MSS. vol. xxviii. *Chargis of buryall and funeral of my brother doctor Goſſyn who departed this life the 21 of Oct.* 1626, *and his funerall ſolemnized the 16th of Nov. following.* And ſo it ſtands in the College *Geſta-Book*. He was a Norwich-man, and matriculated Dec. 3, 1582. A benefactor to Caius' and Catherine-Hall ; at which laſt you once dined at his expence, and ſaw his old wooden picture in the Combination room."

For his conſiderable benefactions to Caius college, ſee Blomefield's *Annals* of that college, in Ives's *Select Papers*, Lond. 1773. p. 76. And Blomefield's *Collectan. Cantabrig.* p. 102. For thoſe to Catherine-Hall, ſee Fuller, ubi ſupr. p. 83. And ſee Kennet, *Reg.* p. 870. WARTON.

Si destinatam pellere dextera  
 Mortem valeret, non ferus Hercules, 10  
     Nessi venenatus cruore,  
     Æmathiâ jacuisset Oetâ.  
 Nec fraude turpe Palladis invidæ  
 Vidisset occisum Ilion Hec̃tōra, aut  
     Quem larva Pelidis peremit 15  
     Ense Locro, Jove lacrymante.  
 Si triste fatum verba Hecatēia  
 Fugare possint, Telegoni parens

Ver. 11. Horace, *Epod.* xvii. 31.

— “Atro delibutus *Hercules*

“*Nessi cruore.*”

On this fable of Hercules, our author grounds a comparison, *Par. Lost*, B. ii. 543. WARTON.

Ver. 15. *Quem larva Pelidis peremit* &c.] Sarpedon, who was slain by Patroclus, disguised in the armour of Achilles. At his death his father wept a shower of blood. See the sixteenth Iliad.

WARTON.

Ver. 17. *Si triste fatum* &c.] “If enchantments could have stopped death, Circe, the mother of Telegonus by Ulysses, would have still lived; and Medea, the sister of Ægialus or Abfyrtus, with her magical rod.” Telegonus killed his father Ulysses, and is the same who is called *parricida* by Horace. Milton denominates Circe *Telegoni parens*, from Ovid, *Epist. Pont.* iii. i. 123.

“*Telegonulque parens vertendis nota figuris.*”

And *verba Hecatēia* are from Ovid, *Metam.* xiv. 44. “*Hecateia carmina miscet.*” WARTON.

Abfyrtus is called *Ægialius* by Justin, *Hyst.* Lib. xlii. cap. iii. speaking of Jason and Æetes—“*Filiam ejus Medeam abduxerat, et filium ÆGIALIUM interfecerat.*”

Vixisset infamis, potentique  
 Ægiali foror ufa virgâ. 30  
 Numénque trinum fallere si queant  
 Artes medentûm, ignotâque gramina,  
 Non gnarus herbarum Machaon  
 Eurypyli cecidisset hastâ :  
 Læsisset et nec te, Philyreie, 25  
 Sagitta Echidnæ perlita sanguine ;  
 Nec tela te fulménque avitum,

Ver. 22. *Artes medentûm, ignotâque gramina,*] Not so much the power, as the skill, of medicine. This appears from the names which follow. WARTON.

Compare the *Epitaph. Damon*. v. 153.

“ Ah pereant herbæ, pereant artésque medentûm,

“ Gramina, &c.”

Ver. 23. ——— *Machaon*] Machaon, the son of Æsculapius, one of the Grecian leaders at the siege of Troy, and a physician, was killed by Eurypylus. See the *Iliad*. But the death of Machaon, by the spear of Eurypylus, is not in the *Iliad*, but in Quintus Calaber, where it is circumstantially related, as Mr. Steevens remarks, *Paralip.* vi. 406.

——— Ὁ δ' ἐπιῖτα κραταῖῳ χύσατο φωτὶ

Εὐρύπυλος, — μέγα δ' ἄσχαλῶσι ἐνὶ θυμῷ

Ὅν δὲ διὰ γέροντο Μαχάονος ἔλασεν ἵγχος.

Αἶχμη δ' ἱματοῖσσα, κ. τ. λ.

Εὐρύπυλος δὲ οἱ αἶφα πολύτρονον ἱρυσσάτ' αἰχμῇ, κ. τ. λ.,

I must add, that Quintus Calaber is not an author at present very familiar to boys of seventeen. According to Phillips, he was one of the classicks whom Milton taught in his school. WARTON.

Ver. 25. ——— *Philyreie, &c.*] Chiron, the son of Philyra, a preceptor in medicine, was incurably wounded by Hercules, with a dart dipped in the poisonous blood of the serpent of Lerna. See before, *El.* iv. 27. WARTON.

Ver. 27. *Nec tela te &c.*] Æsculapius, who was cut out of his

Cæse puer genitricis alvo.  
 Tuque, O alumno major Apolline,  
 Gentis togatæ cui regimen datum, 30  
 Frondosa quem nunc Cirrha luget,  
 Et mediis Helicon in undis,  
 Jam præfuisse Palladio gregi  
 Lætus, superstes ; nec sine gloria ;  
 Nec puppe lustrâsse Charontis 35  
 Horribiles barathri recessus.  
 At fila rupit Persephone tua,  
 Irata, cùm te viderit artibus,  
 Succoque pollenti, tot atris  
 Faucibus eripuisse mortis. 40  
 Colende Præses, membra, precor, tua

mother's womb by his father Apollo. Jupiter struck him dead with lightning, for restoring Hippolytus to life. WARTON.

Ver. 29. *Tuque, O alumna major Apolline,*] Certainly we should read *Apollinis*. But who was this pupil of Apollo in medicine ? Had it been *Æsculapius*, the transition would have been more easy. But *Æsculapius* was sent by Apollo to Chiron, to be educated in that art. I think therefore, although Milton's allusions in these pieces are chiefly to establish Grecian fable, we should here understand Virgil's *Japis*, who was *Phæbo ante alios dilectus*, and to whom he imparted *suas artes, sua munera*, *Æn. xii. 391. seq.* It should be remembered, that the word *alumnus* is, more extensively, *favourite, votary, &c.*

In Milton's Latin poems, it is often difficult to ascertain the names of persons and places. To show his learning, he frequently clouds his meaning by obscure or obsolete patronymicks, and by the substitution of appellations formed from remote genealogical, historical, and even geographical, allusions. But this was one of Ovid's affectations. WARTON.

Molli quiescant cespitem, et ex tuo  
 Crescant rosæ calthæque busto,  
 Purpureoque hyacinthus ore.  
 Sit mite de te iudicium Æaci, 45  
 Subrideâtque Ætnæa Proserpina ;  
 Intérque felices perennis  
 Elysio spatieri campo.

Ver. 42. *Molli quiescant cespitem, &c.*] Compare Virgil, *Ecl.* x.  
 33. ——— “O mihi tum quàm *mollitèr* ossa *quiescant*, &c.”  
 This classical wish is more fully illustrated by Juvenal, *Sat.* vii.  
 207.

“Dii majorum umbris tenuem et *sine pondere* terram,

“*Spirantèsque* crocos, et in urnâ *perpetuum ver*, &c.”

See also Jac. Gutherii *de Jure Manium*, Lib. ii. p. 233.

Precautionem Manes ipsi à prætereuntibus exoptabant.

Tabula marmorea apud Gentilem Delphinium Romæ :

ROGO. VT. DISCEDENS. TERRAM

MIHI. DICAS. LEVEM



Dinumerans sceleris socios, vernâsque fideles,  
 Participes regni post funera mœsta futuros : 11  
 Hic tempestates medio ciet aëre diras,  
 Illic unanimes odium struit inter amicos,  
 Armat et invictas in mutua viscera gentes ;  
 Regnâque oliviferâ vertit florentia pace : 15  
 Et quoscunque videt puræ virtutis amantes,  
 Hos cupit adjicere imperio, fraudûmque ma-  
 gister  
 Tentat inaccessum sceleri corrumpere pectus ;  
 Infidiâsque locat tacitas, casûsque latentes  
 Tendit, ut incautos rapiat ; ceu Caspia tigris 20  
 Insequitur trepidam deserta per avia prædam  
 Nocte sub illuni, et somno nictantibus astris :  
 Talibus infestat populos Summanus et urbes,

Ver. 10. *Dinumerans sceleris socios, &c.*] As in *Par. Lost.* B. i. 606.

"The fellows of his crime, &c."

Ver. 15. *Regnâque oliviferâ vertit florentia pace :*] *Olivifer* is an Ovidian epithet, *Fast.* iii. 151.

"*Primus oliviferis Romam deductus ab arvis.*"

A great fault of the versification of this poem is, that it is too monotonous, and that there is no intermixture of a variety of pauses. But it should be remembered, that young writers are misled by specious beauties. WARTON.

Ver. 17. ————— *fraudûmque magister*] He calls the devil, *artificer of fraud*, *Par. Lost.* B. iv. 121. In the beginning of Gregory Nazianzen's *Christus Patiens*, the old dragon is termed *αγκλομήτης*, and in the Latin translation *frandis artifex*, S. Greg. Naz. Opp. tom. ii. p. 254, edit. fol. Lut. Paris. 1611.

Ver. 23. ————— *populos Summanus et urbes,*] *Summanus* is an obsolete and uncommon name for Pluto, or the god of ghosts



Cinctus cæruleæ fumanti turbine flammæ.  
 Jámque fluentifonis albentia rupibus arva      25  
 Apparent, et terra Deo dilecta marino,  
 Cui nomen dederat quondam Neptunia proles ;  
 Amphitryoniaden qui non dubitavit atrocem,  
 Æquore tranato, furiali pòscere bello,  
 Ante expugnatæ crudelia sæcula Trojæ.      30  
 At simul hanc, opibúsq; et festâ pace  
                  beatam,  
 Aspicit, et pingues donis Cercalibus agros,  
 Quóddque magis doluit, venerantem numina veri  
 Sancta Dei populum, tandem suspiria rupit

and night, *summus manium*, which Milton most probably had from Ovid, *Fast.* vi. 731. The name occurs in Plautus, Cicero, Pliny, and other ancient criticks. WARTON.

Ver. 24. *Cinctus cæruleæ fumanti turbine flammæ.*] Satan is robed with a mantle of flames, in Marino's *Strage de gli Innocenti*, 1633, Lib. i. ft. vi.

Ver. 27. *Cui nomen dederat quondam Neptunia proles ;*] “ Albion a giant, son of Neptune, who called the [this] island after his own name, and ruled it forty four years. Till at length passing over into Gaul, in aid of his brother Lestrygon, against whom Hercules was hastening out of Spain into Italy, he was there slain in fight, &c.” Milton's *Hist. Eng.* B. i. Drayton has the same fable, *Polyolb.* S. xviii. WARTON.

Ver. 31. *At simul hanc, opibúsq; et festâ pace beatam, &c.*] The whole context is from Ovid's *Envy*, *Metam.* ii. 794.

—— “ Tandem Tritonida conspicit arcem,

“ Ingeniúsq; opibúsq; et festâ pace, virentem :

“ Vixque tenet lacrymas, &c.” WARTON.

Ver. 34. ———— *tandem suspiria rupit*  
*Tartareos ignes et luridum olentia sulphur ;*] Crahw

Tartareos ignes et luridum olentia sulphur ; 35  
 Qualia Trinacriâ trux ab Jove clausus in Ætnâ  
 Efflat tabifico monstrosus ob ore Tiphœus.  
 Ignescunt oculi, stridétque adamantinus ordo  
 Dentis, ut armorum fragor, ictâque cuspide  
 cuspis. 39

“ Atque pererrato solum hoc lacrymabile mundo  
 “ Inveni,” dixit ; “ gens hæc mihi sola rebellis,  
 “ Contemtrixque jugi, nostrâque potentior arte.  
 “ Illa tamen, mea si quicquam tentamina possunt,  
 “ Non feret hoc impunè diu, non ibit inulta.”

Hactenus ; et piceis liquido natat aëre pennis :  
 Quà volat, adversi præcurfant agmine venti, 46  
 Densantur nubes, et crebra tonitrua fulgent.

Jâmque pruinosas velox superaverat Alpes,  
 Et tenet Ausoniæ fines ; à parte sinistra  
 Nimbifer Appenninus erat, prisicque Sabini, 50  
 Dextra veneficiis infamis Hetruria, nec non  
 Te furtiva, Tiberis, Thetidi videt oscula dantem ;

thus amplifies Marino's description of the devil, *Poems*, *Sospetto*  
*d'Herode*, &c. edit. 1648, p. 59.

“ From his black nostrills, and blew lips, in spight

“ Of Hell's own stinke, a worser stench is spread,

“ His breath Hell's lightning is.”

Ver. 38. *Ignescunt oculi*,] Satan has the same *blazing eyes*, *Par.*  
*Loft*, B. i. 193.

Ver. 47. *Densantur nubes*,] When Satan steers his flight, the  
*air feels unusual weight*, *Par. Loft*, B. i. 227.

Ver. 48. *Jâmque pruinosas velox superaverat Alpes*,] *Mr.*  
*Steevens* observes, that this line is from *Lucan*, i. 183.

“ Jam gelidas Cæsar cursu superaverat Alpes.”

Hinc Mavortigenæ consistit in arce Quirini.  
 Reddiderant dubiam jam fera crepuscula lucem,  
 Cùm circumgreditur totam Tricoronifer urbem,  
 Panificósque deos portat, scapulisque virorum 56  
 Evehitur; præcunt submisso poplite reges,  
 Et mendicantûm series longissima fratrum;  
 Cereâque in manibus gestant funalia cæci,  
 Cimmeriis nati in tenebris, vitâmq; trahentes:  
 Tempa dein multis subeunt lucentia tædis, 61  
 (Vesper erat facer iste Petro) fremitúsque can-  
 nentûm

Sæpe tholos implet vacuos, et inane locorum.  
 Qualitèr exululat Bromius, Bromiique caterva,  
 Orgia cantantes in Echionio Aracyntho, 65  
 Dum tremit attonitus vitreis Asopus in undis,  
 Et procul ipse cavâ responsat rupe Cithæron.

His igitur tandem solenni more peractis,  
 Nox senis amplexus Erebi taciturna relinquit, 69  
 Præcipitèfque impellit equos stimulante flagello,

Ver. 55. He describes the procession of the Pope to Saint Peter's church at Rome, on the eve of Saint Peter's day.

WARTON.

Ver. 58. The orders of mendicant friars. WARTON.

Ver. 70. *Præcipitèfque impellit equos &c.*] See Note on *Comus*,  
 v. 554. And Ovid, *Epist. Pont.* iii. 56.

"Sive pruinosi Noctis aguntur equi."

And Sil. Italicus, xv. 285.

— "Nox, atro circumdata corpus amictu,

"Nigrantes invexit equos."

Our author has "Night's car," Par. Lost, B. ix. 65. Where Bentley proposes *care*. Many of Bentley's emendations are acute:

Captum oculis Typhlonta, Melanchætémque  
ferocem,

Atque Acherontæo prognatam patre Siopen  
Torpida, et hirsutis horrentem Phrica capillis.  
Interea regum domitor, Phlegetontius hæres,  
Ingreditur thalamos, neque enim secretus adulter  
Producit steriles molli sine pellice noctes ; 76  
At vix compositos fomnus claudebat ocellos,  
Cum niger umbrarum dominus, rectorque  
silentum,

Prædatorque hominum, falsâ sub imagine tectus  
Astitit ; assumptis micuerunt tempora canis, 80  
Barba sinus promissa tegit, cinerea longo

but he did not understand Milton's manner, nor the genius of the English language, or rather the genius of the language of English poetry. Compare Euripid. *Jen.* v. 1151. Schol. *Phoeniss.* v. 3.

WARTON.

Ver. 71. *Captum oculis Typhlonta, &c.*] I believe Milton is the first poet who has given names to the horses of Night. Spenser describes the colour of her four horses, *Faery Queen*, i. v. 28.

WARTON.

Ver. 80. ——— *assumptis micuerunt tempora canis,*  
*Barba sinus promissa tegit, &c.*] This reminds us of Satan's appearance to our Saviour in the form of an old man, in the wilderness, *Parad. Reg.* B. i. 497.

—— “ And Satan, bowing low

“ His gray dissimulation, disappear'd.”

In the 84th line Satan is disguised like a cordelier, or Franciscan friar. WARTON.

See Mr. Thyer's Note, *Par. Reg.* B. i. 314. I may add, that the devil is represented, in a curious wooden cut, addressing

Syrmate verrit humum vestis, pendétque cucullus

Vertice de raso; et, ne quicquam desit ad artes,  
Cannabeo lumbos constrinxit fune salaces,  
Tarda fenestratís figens vestigia calceis. 85  
Talis, utí fama est, vastâ Franciscus cremo

himself to Christ, under the appearance of an aged man with a long beard, in *La Vita & Passione di Christo* &c composta per Antonio Cornozano, Venet. 12mo. in Terza Rima. Lib. i. cap. vi. which contains *The Temptation*.

Ver. 84. Cannabeo lumbos constrinxit fune salaces,

Tarda fenestratís figens vestigia calceis.

Talis, utí fama est, vastâ Franciscus cremo &c.]

Francis Xavier, called the *Apostle of the Indians*, whom he was sent to convert, about the year 1542, by Ignatius Loyola. He encountered a variety of perils in the eastern deserts, which he traversed in a short black gown of canvass or sack-cloth. At Goa, the people observing that his shoes were patched or worn out, offered him new. But such was his mortification, that he could not be persuaded "ut veteres calceos permutaret novis, &c." See his *Vita*, by Turfelinus, edit. ii. 1627. 12mo. Lib. ii. p. 141. Here we have Milton's *calcei fenestratí*. Among his many pretended miracles it is one, that, during this extraordinary progress, he preached to the lions and other beasts of the wilderness. There is an old print of saint Francis in a desert taming lions.

But an unknown correspondent has thrown new light on the whole of the context.

"The passage has properly nothing to do with the Jesuit S. Francis Xavier. The *fenestratí calcei* are the sandals, or soles, tied on the foot by straps, or thongs of leather, crossed, or lattice-wise, which are usually worn by the Franciscan Friars although they are *dechauffez*. These are mentioned by Buchanan, as a regular part of the dress of the Franciscans, *Franciscanus*, v. 47. p. 2. edit. ut sup.

Tetra vagabatur solus per lustra ferarum,  
Silvestrique tulit genti pia verba salutis

— “ Longo sub *fyrmate rasum*  
“ Cerno caput, tortum *funem*, latumque *galerum*,  
“ Atque *fenestratum* soleas captare *colburnum*.”

Again, v. 88.

“ Soleasque æstivum *admittere soltem*.”

Again, below,

“ Soleasque *fenestra* reclusæ.”

Milton seems to have adverted to this poem, which is a severe and laboured satire on the Franciscans. See also Buchanan's *Somnium*, in the *Fratres Fraterrimi*, where, as here, S. Francis appears to the poet. *Carm.* xxxiv.

“ Cum mihi Franciscus, nodosâ *cannabe* cinctus,  
“ Astitit ante tuum, stigmata nota *gerens* :  
“ In manibus sacra *vestis* erat, cum *funè* *galerus*,  
“ Palla, *fenestratus calceus*, *hasta*, *liber*.”

Consistently with the figure here described by Milton, the *vassa Franciscus eremo* ought to be the founder of the Order of friers, S. Francis d'Assise. And this was certainly his meaning. But although the last S. Francis wrought many pretended miracles in the deserts, and travelled into Syria to convert the Soldan of Babylon, and was at the siege of Damietta in the crusades, yet I cannot, with our author, accuse him of the *impiety* of *converting the Lybian lions*. So that at present I am inclined to conjecture, that Milton, at the age of seventeen, confounded the actions of the two synonymous Saints, and attributed the wonders of S. Francis Xavier to the Founder of the Franciscans.”

WARTON.

‘ In a very rare book in my possession, entitled “ *Cleri totius Romanæ Ecclesiæ subjecti, seu Pontificiorum Ordinum Omnium omnino utriusque sexus, habitus, artificiosissimis figuris, &c. Francos. 1585,*” 4°. the sandal, or shoal, tied on the foot by straps, is very visible in the figure of the Franciscan, and of the Franciscan only. These figures of the different orders are remarkably well executed.

Impius, atque lupos domuit, Libycósque leones.

Subdolus at tali Serpens velatus amictu 90

Solvit in has fallax ora execrantia voces ;

“ Dormis, nate ? Etiamne tuos sopor opprimit

“ artus ?

“ Immemor, O, fidei, pecorúmque oblite tuorum !

“ Dum cathedram, venerande, tuam, diademáque

“ triplex, 94

“ Ridet Hyperboreo gens barbara nata sub axe ;

“ Dúmque pharetrati spernunt tua jura Britanni :

“ Surge, age ; surge, piger, Latius quem Cæsar

“ adorat,

“ Cui referata patet convexi janua cœli,

“ Turgentes animos, et fastus frange procaces, 99

“ Sacrilegique sciant, tua quid maledictio possit,

“ Et quid Apostolicæ possit custodia clavis ;

“ Et memor Hesperix disjectam ulciscere classẽ,

“ Mersáque Iberorum lato vexilla profundo,

“ Sanctorúmque cruci tot corpora fixa probrosæ,

“ Thermodoontêâ nuper regnante puellâ. 105

Ver. 92. *Dormis, nate ?*] This is Homer's, *Εἰδὼς, Ἀργεῖος υἱὸς* ; *Il.* ii. 560. See also *Par. Lost*, B. v. 672. “ Sleep'st thou, companion dear ?” And Virgil, *Æn.* iv. 560. “ Nate dea, potes hoc sub casu ducere somnos ?” WARTON.

The same form is adopted by Marino, and also by Sylvester, *De Bar.* 1621, p. 350.

Ver. 95. See *Manf.*, v. 26. WARTON.

Ver. 101. See Notes on *Lycidas*, v. 110.

Ver. 105. *Thermodoontêâ nuper regnante puellâ.*] The amazon, queen Elizabeth. She is admirably characterised. *Andetque*

- " At tu si tenero mavis torpescere lecto,  
 " Crescentisque negas hosti contundere vires ;  
 " Tyrrhenum implebit numerofo milite pontum,  
 " Signaque Aventino ponet fulgentia colle :  
 " Relliquias veterum franget, flammisque cre-  
     " mabit ; 110  
 " Sacraque calcabit pedibus tua colla profanis,  
 " Cujus gaudebant soleis dare basia reges.  
 " Nec tamen hunc bellis et aperto Marte laceffes ;  
 " Irritus ille labor : tu callidus utere fraude :  
 " Quælibet hæreticis disponere retia fas est. 115  
 " Jámque ad confilium extremis rex magnus ab  
     " oris  
 " Patricios vocat, et procerum de stirpe creatos,  
 " Grandævósque patres, trabeâ canisque verendos ;  
 " Hos tu membratim poteris conspergere in auras,  
 " Atque dare in cineres, nitrati pulveris igne 120  
 " Ædibus injecto, quâ convenere, sub imis.  
 " Protinûs ipse igitur, quoscunque habet Anglia  
     " fidos,  
 " Propositi, factique, mone: quisquámne tuorum  
 " Audebit summi non jussa facessere Papæ ?  
 " Perculsósque metu subito, casúsque stupentes,  
 " Invadat vel Gallus atrox, vel sævus Iberus. 126

*viris concurrere virgo.* Ovid has *Thermodontiacis*, *Metam.* ix. 189.  
 And see *Ibid.* xii. 611. WARTON.

Milton's word is from Propertius, who uses *Thermodonticus*,  
*III.* xiv. 16.

Ver. 120. ————— *nitrati pulveris igne*] Compare *Par.*  
*Lost*, B. vi. 512, &c.



" Sæcula sic illic tandem Mariana redibunt,  
 " Túque in belligeros iterum dominaberis Anglos.  
 " Et, nequid timeas, divos diváſque ſecundas  
 " Accipe, quotque tuis celebrantur numina  
     " faſtis."

130

Dixit ; et, adſcitos ponens malefidus amiſtus,  
 Fugit ad infandam, regnum illætabile, Lethen.

Jam roſea Eoas pandens Tithonia portas  
 Veſtit inauratas redeunti lumine terras ;  
 Mœſtáque, adhuc nigri deplorans funera nati,  
 Irrigat ambroſiis montana cacumina guttis :  
 Cùm ſomnos pepulit ſtellaræ janitor aulæ,  
 Nocturnos viſus et ſomnia grata revolvens.

136

Eſt locus æternâ ſeptus caligine noctis,  
 Vaſta ruinoſi quondam fundamina tecti,  
 Nunc torvi ſpelunca Phoni, Prodotæque bi-  
     linguis,

140

Ver. 127. The times of queen Mary, when popery was reſtored. WARTON.

Ver. 135. ——— nigri deplorans funera nati,] As in Virgil, *Æn.* i. 493. "*Nigri* Memnonis arma." And ſee *Il. Penſ.* v. 18. Aurora, as Mr. Warton obſerves, ſtill weeps the untimely death of her ſon Memnon at the ſiege of Troy.

Ver. 138. *Nocturnos viſus et ſomnia grata revolvens.*] Docteur Newton ingeniouſly conjectures *reſolvens*. But the poet means, literally, *rolling back*. The Janitor of the ſtarry hall drove away ſlumbers, and *rolled back again* into darkneſs the viſions of the night. WARTON.

Ver. 141. *Nunc torvi ſpelunca Phoni, Prodotæque bilinguis,*] See the perſonifications of *Phonos* Murther, and *Prodotas* Treafon, in Fletcher's *Purple Iſland*, c. vii. 69, 72. But Fletcher's poem was publiſhed in 1633. Milton's was written in 1626. This

Effera quos uno peperit Discordia partu.  
 Hîc inter cæmenta jacent, præruptaque saxa,  
 Ossa inhumata virûm, et trajecta cadavera ferro;  
 Hîc Dolus intortis semper sedet ater ocellis, 145  
 Jurgiâque, et stimulis armata Calumnia fauces,  
 Et Furor, atque viæ moriendi mille videntur,  
 Et Timor, exanguisque locum circumvolat  
 Horror;  
 Perpetuòque leves per muta silentia Manes

cave with its inhabitants is finely imaged, and in the style of Spenser. WARTON.

Ver. 148. ——— *exanguisque locum circumvolat Horror;*] Spenser, having described the personages that sat by the side of the high-way leading to hell, adds this image to complete the dreadful groupe. *Fær. Qu.* ii. vii. 23.

“ And over them sad *Horrou*r with grim hew

“ Did alwaies soar, beating his iron wings.”

Horrou

r is personified in *Parad. Lost*, B. iv. 989. In the figure of Satan.

“ His stature reach'd the sky, and on his crest

“ Sate *Horrou*r plum'd.”

Where, says doctor Newton, “ *Horrou*r is personified and made the plume of his helmet.” Other and better explications might be offered. But, I believe, we have no precise or determinate conception of what Milton means. And we detract from the sublimity of the passage in endeavouring to explain it, and to give a distinct signification. Here is a nameless terrible grace, resulting from a mixture of ideas, and a confusion of imagery.

WARTON.

Ver. 149. ——— *per muta silentia Manes*] Milton is fond of the expression. See the Note in p. 69, of this volume. See also Buchanan, *Silv.* p. 49. ed. supr. “ *Tacitæ per muta silentiæ silvæ.*”

Exululant, tellus et sanguine conscia stagnat. 150

Ipsi etiam pavidī latitant penetralibus antri

Et Phonos, et Prodotes ; nulloque sequente per  
antrum,

Antrum horrens, scopulosum, atrum feralibus  
umbris,

Diffugiunt fontes, et retrò lumina vortunt :

Hos pugiles Romæ per sæcula longa fideles 155

Evocat antistes Babylonius, atque ita fatur.

“ Finibus occiduis circumfufum incolit æquor

“ Gens exosa mihi ; prudens Natura negavit

“ Indignam penitūs nostro conjungere mundo :

“ Illuc, sic jubeo, celeri contendite gressu, 160

“ Tartareoque leves diffentur pulvere in auras

“ Et rex et pariter satrapæ, scelerata propago :

“ Et, quotquot fidei caluere cupidine veræ,

“ Consilii socios adhibete, operisque ministros.”

Finierat ; rigidi cupide paruere gemelli. 165

Ver. 154. *Diffugiunt fontes, &c.*] There is great poetry and strength of imagination in supposing that Murder and Treason often fly as alarmed from the inmost recesses of their own horrid cavern, looking back, and thinking themselves pursued.

WARTON.

Ver. 156. *Evocat antistes Babylonius, &c.*] The Pope. “ The Whore of *Babylon*.” The address is in imitation of Virgil, *Æn.* i. 67. “ Gens inimica mihi, &c.” WARTON.

Ver. 165. ——— paruere gemelli.] In *paruere* is a false quantity, yet very excusable amidst so much good poetry and expression, especially from a youth of seventeen. But Milton might fairly defend himself, by reading *n* as the *v* consonant, for which there are authorities. WARTON.

Interea longo flectens curvamine cœlos.  
 Despiciat æthereâ Dominus qui fulgurat arce,  
 Vanâque perverfæ ridet conamina turbæ ;  
 Atque sui causam populi volet ipse tueri. 169  
 Effe ferunt spatium, quâ distat ab Afide terrâ  
 Fertilis Europe, et spectat Mareotidas undas ;  
 Hic turris posita est Titanidos ardua Famæ,

Ver. 166. ——— *longo flectens curvamine cœlos*] See *Comus*, v. 1015.

“ Where the *bow'd* welkin flow doth *bend*.”

But Ovid has a like contexture, with a different idea, *Metam.* vi. 64. of a rainbow.

“ Inficere ingenti longum curvamine cœlum.” WARTON.

But Milton's allusion is scriptural. He was thinking of that most sublime composition, the xviii<sup>th</sup> *Psal.* See ver. 9, &c. “ He *bow'd the heavens* also, and came down :—He sent out his arrows, and scattered them ; and he *shot out lightnings*, and *discomfited them*.”

Ver. 171. ——— *Mareotidas undas* ;] Mareotis is a large lake in Egypt, connected by many small channels with the Nile. See Ovid, *Metam.* ix. 772. WARTON.

Ver. 172. *Hic turris posita est* &c.] The general model of this *Tower of Fame* is Ovid, *Metam.* xii. 39. Milton has retouched and variegated Ovid's imagery. The reader shall compare both poets at large.

“ *Orbe locus medius est, inter terrâsq; fretumque,*

“ *Cœlestesque plagas, triplicis cuspide mundi ;*

“ *Unde, quod est usquam, quamvis regionibus ablit,*

“ *Inspicitur ; penetrâtque cavas vox omnis ad aures.*

“ *Fama tenet, summâque locum sibi legit in arce :*

“ *Innumerosque aditus, ac mille foramina testis*

“ *Addidit, et nullis inclusit limina portis.*

“ *Nocte diæque patent : tota est ex ære sonanti :*

“ *Tôtque fremit, vocæsq; refert, iussatque quod audit.*

Ærea, lata, sonans, rutilis vicinior astris  
Quàm superimpositum vel Athos vel Pelion  
Offæ.

Mille fores aditusque patent, totidémque fe-  
nestræ.

175

- " Nulla quies intus, nullâque silentia parte.  
" Nec tamen est clamor, sed *parvæ murmura vocis*,  
" Qualia de pelagi, si quis procul audiat, undis  
" Esse solent; qualémve sonum, cùm Jupiter atras  
" Increpuit nubes, extrema tonitrua reddunt,  
" Atria turba tenent; veniunt leve vulgus, cunctque.  
" Mixtâque cum veris passim commenta vagantur  
" Millia rumorum, confusâque verba volutant.  
" E quibus hi vacuas implent sermonibus auras.  
" Hi narrata ferunt alio; mensurâque ficti  
" Crescit, et auditis aliquid novus adjicit auctor.  
" Illic Credulitas, illic *temerarius* Error,  
" Vanâque Lætitia est, consternatique Timores,  
" Seditiôque repens, dubioque auctore *Susurri*, &c."

In the figure of his Fame, however, our author adverts to Virgil.  
See the next Note. And Notes on v. 174, 177, 207.

WARTON.

Ver. 172. ———— *Titanidos*] Ovid has "*Titanida*  
Circen," *Metam.* xiv. 376. Again, xiii. 968. *Fame* is the sister  
of Cacus and Enceladus, two of the Titans, *Æn.* iv. 179.

WARTON.

Ver. 174. *Quàm superimpositum vel Athos*] Chaucer's *House*  
of Fame stands on a rock, higher than any in Spain, H. F.  
B. iii. 27. And *totidemque fenestras*, are from Chaucer, H. F.  
B. iii. 101.

" Imageries and tabernacles

" I sawe, and full of Windowes

" As flekis fallin in grete snowes, &c."

But Chaucer seems to have mentioned the numerous windows as  
ornaments of the architecture of the House, rather than with  
Milton's allegorical meaning. WARTON.

Amplâque per tenues translucent atria muros :  
 Excitat hîc varios plebs agglomeratâ fufurros ;  
 Qualitèr instrepitant circum mulctralia bombis  
 Agmina muscarum, aut texto per ovilia junco,  
 Dum Canis æstivum cœli petit ardua culmen.  
 Ipsa quidem summâ sedet ultrix matris in arce ;  
 Auribus innumeris cinctum caput eminet olli,  
 Queis sonitum exiguum trahit, atque levissima  
                   captat

Murmura, ab extremis patuli confinibus orbis.  
 Nec tot, Aristoride, servator inique juvencæ 18;  
 Ifidos, immiti volvebas lumina vultu,  
 Lumina non unquam tacito nutantia somno,  
 Lumina subjectas latè spectantia terras.  
 Istis illa solet loca luce carentia sæpe  
 Perlustrare, etiam radianti impervia soli : 190  
 Millenisque loquax auditâque visâque linguis  
 Cuilibet effundit temeraria ; verâque mendax  
 Nunc minuit, modò confictis sermonibus auget.

Sed tamen à nostro meruisti carmine laudes,  
 Fama, bonum quo non aliud veracius ullum,

Ver. 177. Not to copy Ovid too perceptibly, Milton adopts this comparison from Homer, which is here very happily and elegantly applied, *Il.* ii. 469. "*Ἦντο μνίσκων, &c.*" See *Parad. Lost*, B. ii. 770. Much the same comparison is in *Parad. Reg.* B. iv. 15. See also *Il.* xvi. 641. I must however observe, that Chaucer, in the same argument, has the outline of the same comparison, *H. F.* iii. 431.

" I heard a noise approachin blive,

" That fareth as bees don in an hive,

" Against ther time of outflying, &c." WARTON.

Nobis digna cani, nec te memorâsse pigebit 196  
 Carmine tam longo; servati scilicet Angli  
 Officiis, vaga diva, tuis, tibi reddimus æqua.  
 Te Deus, æternos motu qui temperat ignes,  
 Fulmine præmissō alloquitur, terrâque tremente:  
 "Fama files? An te latet impia Papistarum 201  
 "Conjurata cohors in mēque meosque Bri-  
 "tannos,  
 "Et nova sceptrigero cædes meditata Iacobo?"  
 Nec plura; illa statim sensit mandata Ton-  
 nantis,  
 Et, fatis ante fugax, stridentes induit alas, 205  
 Induit et variis exilia corpora plumis;  
 Dextra tubam gestat Temesæo ex ære sonoram.  
 Nec mora, jam pennis cedentes remigat auras,

Ver. 200. The voice of God is preceded by thunders and earthquakes. This is in the style of *Paradise Lost*. WARTON.

Ver. 207. *Dextra tubam gestat Temesæo ex ære sonoram.*] Her brazen trumpet is from Chaucer, which is furnished by Æolus, H. F. B. iii. 347.

"What did this Æolus, but he

"Toke out his blake trompe of bras, &c."

Temese is a city on the coast of the Tyrrhene sea, famous for its brass. See *Odys.* i. 183. 'Εἰς ΤΕΜΕΕΗΝ μὲτὰ ΧΑΛΚΟΝ, &c. And Ovid, *Metam.* xv. 707. "Themeseisque metalla." And, ib. 52. Milton has the epithet from Ovid, *Medicam. Fac.* 41.

"Et quamvis aliquis Temesæa removerit æra, &c." Again, *Fast.* L. v. 441. "Temesæaque concrepat æra." See also *Metam.* vii. 207. WARTON.

Ver. 208. ——— *jam pennis cedentes remigat auras,*] *Cedentes auras* as in *Par. Lost*, B. ii. 842, "the *buxom air*:" Where see the Note.

Atque parum est curfu celeres prævertere nubes :  
 Jam ventos, jam solis equos, post terga reliquit :  
 Et primò Angliacas, solito de more, per urbes  
 Ambiguas voces, incertâque murmura, spargit :  
 Mox arguta dolos, et detestabile vulgat  
 Proditionis opus, nec non facta horrida dictu,  
 Authorésque addit sceleris, nec garrula cæcis 215  
 Insidiis loca structa filet ; stupuere relatis  
 Et paritèr juvenes, paritèr tremuere puellæ,  
 Effœtique senes paritèr ; tantæque ruinæ  
 Sensus ad ætatem subitò penetraverat omnem.

Attamen interea populi miserescit ab alto 220  
 Æthereus Pater, et crudelibus obstitit ausis  
 Papicolûm ; capti pœnas raptantur ad acres :  
 At pia thura Deo, et grati solvuntur honores ;  
 Compita læta focus genialibus omnia fumant ;  
 Turba choros juvenilis agit : Quintoque No-  
 vembris 225  
 Nulla dies toto occurrit celebratior anno.

Ver. 220. *Attamen interea &c.*] We are disappointed at this abrupt ending, after curiosity and attention had been excited by the introduction of the goddess Fame with so much pomp. But young composers are eager to despatch their work. Fame is again exhibited in the next poem, written also at seventeen. WARTON.



*In obitum Præfultis Eliensis* \*. Anno Ætatis 17.

ADHUC madentes rore squalebant genæ,  
 Et ficca nondum lumina  
 Adhuc liquentis imbre turgebant falis,  
 Quem nuper effudi pius,  
 Dum mœsta charo iusta perfolvi rogo 5  
 Wintoniensis Præfulis.  
 Cùm centilinguis Fama, proh ! semper mali  
 Cladisque vera nuntia,  
 Spargit per urbes divitis Britanniæ,  
 Populósque Neptuno fâtos, 10  
 Cessisse morti, et ferreis sororibus,  
 Te, generis humani decus,  
 Qui rex sacrorum illâ fuisti in insulâ  
 Quæ nomen Anguillæ tenet.  
 Tunc inquietum pectus irâ protinûs 15  
 Ebulliebat fervidâ,  
 Tumulis potentem sæpe devovens deam :

\* Nicholas Felton, bishop of Ely, died Octob. 5, 1626, not many days after bishop Andrews, before celebrated. He had been also master of Pembroke Hall, as well as bishop Andrews ; and bishop of Bristol. He was nominated to the see of Lichfield, but was translated to that of Ely in 1618-9. He is said to have been a pious, learned, and judicious man. See Bentham's Ely, p. 199.

Ver. 14. *Quæ nomen Anguillæ tenet.*] Ely, so called from its abundance of eels. Mr. Bowle cites Capgrave, "Locus ille fivæ cænobium a copia anguillarum Hely modo nuncupatur." *Vit. Sancti*. f. 141. b. Capgrave wrote about 1440. WARTON.

Nec vota Naso in Ibida  
 Concepit alto diriora pectore ;  
 Graiúsque vates parciús 20  
 Turpem Lycambis execratus est dolum,  
 Sponsámque Neobulen suam.  
 At ecce ! diras ipse dum fundo graves,  
 Et imprecor neci necem,  
 Audísse tales videor attonitus sonos 25  
 Leni, sub aurâ, flamine :  
 “ Cæcos furores pone ; pone vitream  
 “ Bilémque, et irritas minas :  
 “ Quid temerè violas non nocenda numina,  
 “ Subitòque ad iras percita ? 30  
 “ Non est, ut arbitraris elusus miser,  
 “ Mors atra Noctis filia,  
 “ Erebóve patre creta, five Erinnye,  
 “ Vastóve nata sub Chao :  
 “ Ast illa, cælo missa stellato, Dei 35  
 “ Messes ubique colligit ;  
 “ Animásque mole carneâ reconditas  
 “ In lucem et auras evocat :  
 “ Ut cùm fugaces excitant Horæ diem,  
 “ Themidos Jovisque filix ; 40

Ver. 20. Archilochus, who killed Lycambes by the severity of his iambicks. Lycambes had espoused his daughter Neobule to Archilochus, and afterwards gave her to another. See Ovid's *Ibii*, v. 54. WARTON.

Ver. 40. Orpheus, *Hymn*.

Ἦρας θυγατρὶς Θειμίδος καὶ Ζηνὸς ἀδελφὸς.

See also Hesiod's *Theogony*. And Ovid, *Metam.* ii. 118, *Faß.* i. 125. WARTON.

" Et sempiterni ducit ad vultus Patris :  
 " At iusta raptat impios  
 " Sub regna furvi luctuosa Tartari,  
 " Sedesque subterraneas."  
 Hanc ut vocantem lætus audiui, citò 45  
 Fœdum reliqui carcerem,  
 Volatilisque faustus inter milites  
 Ad astra sublimis feror :  
 Vates ut olim raptus ad cælum senex,  
 Auriga currûs ignei. 50  
 Non me Boëtis terruere lucidi  
 Sarraca tarda frigore, aut  
 Formidolosi Scorpionis brachia ;  
 Non ensis, Orion, tuus.  
 Prætervolavi fulgidi solis globum, 55  
 Longèque sub pedibus deam  
 Vidi triformem, dum coërcebat suos

Ver. 48. *Ad astra sublimis feror :*  
*Vates ut olim raptus ad cælum senex,*  
*Auriga currûs ignei.*

*Non me Boëtis terrere &c.]* This somewhat resembles, but infinitely exceeds, the sentiment at the beginning of Du Bartas's fourth day of the first week, as translated by Sylveſter, *Du Bart.* 1621, p. 72.

" Pure Spirit, that rapt'ſt above the firmest ſphear,  
 " In fiery coach, thy faithful meſſenger,—  
 " O! take me up; that, far from earth, I may,  
 " From ſphear to ſphear, ſee th' azure heav'ns to-day.  
 " Be thou my coachman, &c.  
 " Drive on my coach by Mars his flaming coach;  
 " Saturn and Luna let my wheels approach, &c."

Ver. 57. ————— *dum coërcebat ſuos*  
*Frænis dracones aureis.]* As in *Il. Penſ.* v. 59.

Frænis dracones aureis.  
 Erraticorum fiderum per ordines,  
 Per lacteas vehor plagas, 60  
 Velocitatem sæpe miratus novam ;  
 Donec nitentes ad fores  
 Ventum est Olympi, et regiam cryſtallinam, et  
 Stratum ſmaragdis atrium.  
 Sed hîc tacebo ; nam quis effari queat, 65  
 Oriundus humano patre,  
 Amœnitates illius loci ? Mihi  
 Sat eſt in æternum frui.

"While *Cynthia* checks her *dragon* yoke." See alſo *Comus*, v. 131. Shakſpeare has "the *dragons* of the *night*," *Midſ. N. Dr.* A. iii. S. ii. edit. Malone, vol. ii. p. 505, where it is obſerved, that "the image of *dragons* drawing the chariot of Night is derived from the watchfulneſs of that fabled animal."—In *Comus*, we have "the *dragon* watch of unenchanted eye," v. 395 ; where the alluſion may be to the enchantments of *Erictho*, who employs the eyes of *dragons*, *Lucan*, lib. vi. 675. "*Oculique draconum.*" On which paſſage the annotator obſerves, "*Quibus melle tritis inuncti, oculi redduntur imparvidi adverſus nocturnas imagines.*" Edit. Amſtel. Schrevelio, 1658.

Ver. 62. *Donec nitentes ad fores &c.*] Milton's natural diſpoſition, ſo conſpicuous in the *Paradiſe Loſt*, and even in his *Proſe-Works*, for deſcribing divine objects, ſuch as the bliſs of the ſaints, the ſplendour of heaven, and the muſick of the angels, is perpetually breaking forth in ſome of the earlieſt of his juvenile poems. And here more particularly in diſplaying the glories of heaven, which he locally repreſents, and clothes with the brighteſt material decorations, his fancy, to ſay nothing of the apocalypſe, was aided and enriched with deſcriptions in romances. By the way, this ſort of imagery, ſo much admired in Milton, appears to me to be much more practicable than many readers ſeem to ſuppoſe. WARTON.

*Naturam non pati senium* \*.

HEU, quàm perpetuis erroribus acta fatiscit  
 Avia mens hominum, tenebrisque immersa profundis  
 Oedipodioniam volvit sub pectore noctem !  
 Quæ vesana suis metiri facta deorum  
 Audet, et incisas leges adamante perenni

\* This was an academical exercise, written in 1628, to oblige one of the fellows of Christ's college, who having laid aside the levities of poetry for the gravity and solidity of prose, imposed the boyish task on Milton, now about nineteen years old. "Quidam ædium nostrarum Socius, qui Comitibus hisce academicis in Disputatione philosophicâ responsurus erat, carmina super quæstionibus pro more annuo componenda, prætervectus ipse jam diu leviculas illiusmodi nugas, et rebus seriis intentior, fortè meæ puerilitati commisit." Milton's Letter to A. Gill, dat. Cambridge, Jul. 2. 1628. *Epist. Fam. Prose-Works*, ii. 566. They were printed, not for sale, and sent to his late schoolmaster at saint Paul's, Alexander Gill, afore said. For he adds, "Hæc quidem typis donata ad te misi, utpote quem nōrim rerum poeticarum judicem acerrimum, et mearum candidissimum, &c." It is still a custom at Cambridge, to print the comital verses accompanying the publick disputations. What a curiosity would be the sheet with Milton's Copy !

To be able to write a Latin verse called *Versificari*, was looked upon as a high accomplishment in the dark ages. This art they sometimes applied to their barbarous philosophy : and the practice gave rise to the *Tripes-Verses* at Cambridge, and the *Carmina Quadragesimalia* at Oxford. From such rude beginnings is elegance derived. WARTON.

Ver. 5: ————— *incisas leges adamante perenni*] So, in a Sonnet of Drummond's :

Affimilare suis, nullóque solubile sæclo

Consilium fati perituris alligat horis !

Ergóne marcescet fulcantibus obsita rugis

Naturæ facies, et rerum publica mater

Omniparum contracta uterum sterilescet ab ævo ?

Et, se fassa senem, malè certis passibus ibit 11

Sidereum tremebunda caput ? Num tetra vetustas,

Annorúmque æterna fames, squalórque, sitúsque,

Sidera vexabunt ? An et infatiabile Tempus

Esuriet Cælum, rapiétque in viscera patrem ? 15

Heu, potuitne suas imprudens Jupiter arces

Hoc contra munísse nefas, et Temporis isto

Exemissè malo, gyrósque dedissè perennes ?

Ergo erit ut quandoque sonò dilapsa tremendo

Convexi tabulata ruant, atque obvius ictu 20

Stridat uterque polus, superâque ut Olympius

aulâ

Decidat, horribilisque resectâ Gorgone Pallas ;

Qualis in Ægæam proles Junonia Lemnon

" Eternal lights ! though *adamantine laræ*

" Of Destinies to move still you ordain,

" Turn hither all your eyes, &c."

Ver. 9. ——— *et rerum publica mater*

*Omniparum contracta uterum sterilescet ab ævo ?*

Compare Shakspere's *Timon of Athens*, A. iv. S. iii. of the earth :

———— " *Common mother, thou*

" *Whose womb unmeasurable, and infinite breast*

" *Teems, and feeds all —*"

Ver. 23. *Qualis in Ægæam &c.* See before, *El.* vi. 81.

" *Sic dolet amissum proles Junonia cælum, &c.*"

Deturbata sacro cecidit de limine cœli ?  
 Tu quoque, Phœbe, tui casus imitabere nati ; 25  
 Præcipiti curru, fubitâque ferere ruinâ  
 Pronus, et extinctâ fumabit lampade Nereus,  
 Et dabit attonito feralia sibila ponto.  
 Tunc etiam aërei divulsis sedibus Hæmi  
 Diffultabit apex, imoque allisa barathro 30  
 Terrebunt Stygium dejecta Ceraunia Ditem,  
 In superos quibus usus erat, fraternaque bella.  
 At Pater Omnipotens, fundatis fortiùs astris,  
 Consuluit rerum summæ, certoque peregit  
 Pondere fatorum lances, atque ordine summo 35  
 Singula perpetuum jussit servare tenorem.  
 Volvitur hinc lapsu mundi rota prima diurno ;  
 Raptat et ambitos fociâ vertigine cœlos.  
 Tardior haud solito Saturnus, et acer ut olim  
 Fulmineum rutilat cristatâ casside Mavors. 40  
 Floridus æternum Phœbus juvenile coruscat,  
 Nec fovet effœtas loca per declivia terras  
 Devexo temone Deus ; sed, semper amicâ

And *Par. Lost*, B, i. 740.

“ Men call'd him Mulciber, and how he fell

“ From heaven, they fabled, &c. —

“ Dropt from the zenith like a falling star

“ On Lemnos the Ægean isle.”

In the last line Bentley reads, “ On Lemnos *thence his isle*.” But, to say no more, *Ægean* is perhaps ascertained by our Latin text.

WARTON.

Ver. 34, *Consultuit rerum summæ*,] So, in *Par. Lost*, B. vi, 673, the Almighty Father is represented

“ Consulting on the sum of things —”

Luce potens, eadem currit per signa rotarum.  
 Surgit odoratis paritèr formosus ab Indis, 45  
 Æthereum pecus albenti qui cogit Olympo,  
 Manè vocans, et serus agens in pascua cœli;  
 Temporis et gemino dispertit regna colore.  
 Fulget, obitque vices alterno Delia cornu,  
 Cæruleúmque ignem paribus complectitur ulnis.  
 Nec variant elementa fidem, solitóque fragore 51  
 Lurida percussas jaculantur fulmina rupes.  
 Nec per inane furit leviori murmure Corus,  
 Stringit et armiferos æquali horrore Gelonos  
 Tr. Aquilo, spirátque hyemem, nimbósque vo-  
 lutat. 55

Utque solet, Siculi diverberat ima Pelori  
 Rex maris, et raucâ circumstrepit æquora conchâ  
 Oceani Tubicen, nec vastâ mole minorem  
 Ægæona ferunt dorso Balearica cete,  
 Sed neque, Terra, tibi sæcli vigor ille vetusti 60  
 Priscus abest, servátque suum Narcissus odorem,  
 Et puer ille suum tenet, et puer ille, decorem,  
 Phœbe, tuúsque, et, Cypri, tuus; nec ditior olim  
 Terra datum scelerei celavit montibus aurum.

Ver. 63. Hyacinth the favourite boy of Phœbus, Adonis of Venus. Both, like Narcissus, converted into flowers. WARTON.

Ver. 64. *Terra datum scelerei celavit montibus aurum*  
*Conscia, vel sub aquis gemmas.]* See *El.* v. 77.  
 And *Comus*, 718.

————— “ In her own loins

“ She hutch’d th’ all-worshipt orc, &c.”

Again, *ibid.* 732.



Conscia, vel sub aquis gemmas. Sic denique in  
 ævum 65

Ibit cunctarum series justissima rerum ;  
 Donec flamma orbem populabitur ultima, latè  
 Circumplexa polos, et vasti culmina cœli ;  
 Ingentique rogo flagrabit machina mundi \*.

—— “ And the unfought diamonds  
 “ Would so imblaze the forehead of the deep, &c.”

WARTON.

\* This poem is replete with fanciful and ingenious allusions. It has also a vigour of expression, a dignity of sentiment, and elevation of thought, rarely found in very young writers. Warton,

*De Ideâ Platonica quæmadmodum Aristoteles  
intellexit\*.*

DICITE, sacrorum præfides nemorum deæ ;  
Tûque, O noveni perbeata numinis  
Memoria mater, quæque in immenso procul  
Antro recumbis, otiosa Æternitas,  
Monumenta servans, et ratas Teges Jovis,                     5  
Cœlique fastos, atque ephemeridas Deûm ;  
Quis ille primus, cujus ex imagine

\* I find this poem inserted at full length, as a specimen of unintelligible metaphysics, in a scarce little book, of universal burlesque, much in the manner of Tom Brown, seemingly published about the year 1715, and intitled “ An Essay towards the *Theory* of the *intelligible world* intuitively considered. Designed for forty-nine Parts, &c. by *Gabriel John*. Enriched with a faithful account of his ideal voyage, and illustrated with poems by several hands ; as likewise with other strange things, not insufferably clever, nor furiously to the purpose. Printed in the year One thousand seven hundred et cætera.” 12°. See p. 17.

WARTON.

Ver. 3. This is a sublime personification of Eternity. And there is great reach of imagination in one of the conceptions which follows, that the original archetype of Man may be a huge giant, stalking in some remote unknown region of the earth, and lifting his head so high as to be dreaded by the gods, &c. v. 21.

“ Sive in remota forte terrarum plaga  
“ Incedit ingens *Hominis archetypus* gigas,  
“ Et diis tremendus erigit celsum caput,  
“ Atlante major portitore fiderum, &c.” WARTON,

Natura solers finxit humanum genus,  
 Æternus, incorruptus, æquævus polo,  
 Unûsque et universus, exemplar Dei ? 10  
 Haud ille Palladis gemellus innubæ  
 Interna proles insidet menti Jovis ;  
 Sed quamlibet natura fit communior,  
 Tamen seorsus extat ad morem unius,  
 Et, mira, certo stringitur spatio loci : 15  
 Seu sempiternus ille fiderum comes  
 Cœli pererrat ordines decemplicis,  
 Citimûmve terris incolit lunæ globum :  
 Sive, inter animas corpus adituras sedens,  
 Obliviosas torpet ad Lethes aquas : 20  
 Sive in remotâ fortè terrarum plagâ  
 Incedit ingens hominis archetypus gigas,

Ver. 11. *Haud ille Palladis gemellus innubæ, &c.*] " This aboriginal Man, the twin-brother of the virgin Pallas, does not remain in the brain of Jupiter where he was generated ; but, although partaking of Man's common nature, still exists somewhere by himself, in a state of singleness and abstraction, and in a determinate place. Whether among the stars, &c." WARTON.

Ver. 13. " *Quamlibet ejus natura fit communior,*" that is, *communis*. WARTON.

Ver. 15. " *Et (res mira !) certo, &c.*" WARTON.

Ver. 19. See Virgil, *Æn.* vi. 713.

— " *animæ, quibus altera fato*

" *Corpora debentur, Lethæi ad fluminis undam,*

" *Æternos latices et longa oblivia potant.*"

But this is Plato's philosophy, *Phæd.* Opp. 1590. p. 400. C. col. 1. WARTON.

Et diis tremendus erigit celsum caput,  
 Atlante major portitore fiderum.  
 Non, cui profundum cæcitas lumen dedit, 25  
 Dirceus augur vidit hunc alto sinu ;  
 Non hunc silente nocte Plëiones nepos  
 Vatum sagaci præpes ostendit choro ;  
 Non hunc sacerdos novit Assyrius, licèt  
 Longos vetusti commemoret atavos Nini, 30  
 Priscúmque Belon, inclytúmque Ofiridem.  
 Non ille, trino gloriosus nomine,  
 Ter magnus Hermes, ut fit arcani sciens,  
 Talem reliquit Iðidis cultoribus.  
 At tu, perenne ruris Academi decus, 35

Ver. 23. *Et diis*] The edition of 1673 reads "*Et iis*," an error of the press.

Ver. 25. Tiresias of Thebes. WARTON.

Ver. 27. ————— *Plëiones nepos*] Mercury. Ovid, *Epist. Heroid. xv.* 62. "*Atlantis magni Pleioneſque nepos.*" And *Metam. ii.* 743. "*Atlantis Pleioneſque nepos.*" See also, *Faſt. B. v.* 83. 663. WARTON.

Ver. 29. *Non hunc ſacerdos novit Aſſyrius,*] Sanchoniathon, the eldeſt of the profane hiſtorians. His exiſtence is doubted by Dodwell, and other writers. WARTON.

His exiſtence, however, is believed by Fourmont, and by other writers.

Ver. 32. ————— *trino glorioſus nomine,*

*Ter magnus Hermes,*] Hermes Trimegiſtus, an Egyptian philoſopher, who lived ſoon after Moſes, as Mr. Warton obſerves: "*Thrice-great Hermes,*" *Il. Penſ. v.* 88. Suidas ſays he was ſo called, becauſe he was a philoſopher, a prieſt, and a king.

Ver. 35. *At tu, perenne &c.*] "You, Plato, who expelled the poets from your republick, muſt now bid them return, &c."

(Hæc monstra si tu primus induxti scholis,) .  
 Jam jam poetas, urbis exules tuæ,  
 Revocabis, ipse fabulator maximus ;  
 Aut institutor ipse migrabis foras.

See Plato's *Timæus* and *Protagoras*. Plato and his followers communicated their notions by emblems, fables, symbols, parables, allegories, and a variety of mystical representations. Our author characterises Plato, *Par. Reg. B.* iv. 295. WARTON.

Ver. 36. ————— induxti *scholis*,] Edit. 1673,  
 " *induxit* scholis," another error of the press.

*Ad Patrem \*.*

NUNC mea Pierios cupiam per pectora fontes  
 Irriguas torquere vias, totúmque per ora  
 Volvere laxatum gemino de vertice rivum ;  
 Ut, tenues oblita sonos, audacibus alis  
 Surgat in officium venerandi Musa parentis. 5  
 Hoc utcunque tibi gratum, pater optime, carmen  
 Exiguum meditatur opus ; nec novimus ipfi  
 Aptiùs à nobis quæ possunt munera donis  
 Respondere tuis, quamvis nec maxima possint  
 Respondere tuis, nedum ut par gratia donis 10  
 Esse queat, vacuis quæ redditur arida verbis.  
 Sed tamen hæc nostros ostendit pagina census,  
 Et quod habemus opum chartâ numeravimus istâ,  
 Quæ mihi sunt nullæ, nisi quas dedit aurea Clio,  
 Quas mihi semoto somni peperere sub antro, 15  
 Et nemoris laureta sacri Parnassides umbræ.  
 Nec tu vatis opus divinum despice carmen,

\* According to Aubrey's manuscript Life of Milton, Milton's father, although a scrivener, was not apprenticed to that trade : he says he was bred a scholar and of Christ Church Oxford, and that he took to trade in consequence of being disinherited. Milton was therefore writing to his father in a language which he understood. Aubrey adds, that he was very ingenious, and delighted in musick, in which he instructed his son John : that he died about 1647, and was interred in Cripplegate church, from his house in Barbican. MS. *Afm.* See Note on v. 66. below. WARTON.

Ver. 16. See the Notes on v. 92. *Manfui.*

Ver. 17. Here begins a fine panegyrick on poetry. WARTON.



Quo nihil æthereos ortus, et femina cœli,  
 Nil magis humanam commendat originentem,  
 Sancta Promethææ retinens vestigia flammæ. 20  
 Carmen amant superi, tremebundâque Tartara  
 carmen

Ima ciere valet, divósque ligare profundos,  
 Et triplici duro Manes adamante coercet.  
 Carmine sepositi retegunt arcana futuri  
 Phœbades, et tremulæ pallentes ora Sibyllæ: 25

Ver. 21. ——— tremebundâque Tartara carmen

*Ima ciere valet, divósque ligare profundos,*

*Et triplici duro Manes adamante coercet.] As in II*

*Prof. v. 106.*

“ Such notes as, warbled to the string,

“ Drew iron tears down Pluto’s cheek,

“ And made Hell grant what love did seek.”

And below, of Orpheus, v. 54. Where see the Note. WARTON.

Ver. 25. *Phœbades,*] The priestesses of Apollo’s temple at Delphi, who always delivered their oracles in verse. Our author here recollected the *Ion* of Euripides. To Pheemonoe, one of the most celebrated of these poetical ladies, the Greeks were indebted for hexameters. Others found it more commodious to sing in the specious obscurity of the Pindarick measure. Homer is said to have borrowed many lines from the responses of the priestess Daphne, daughter of Tiresias. It was suspected, that persons of distinguished abilities in poetry were secretly placed near the oracular tripod, who immediately clothed the answer in a metrical form, which was almost as soon conveyed to the priests in waiting. *Phœbas* is a word in Ovid. And Cassandra, a prophetess, is called *Phœbas*, Amor. ii. viii. 12. And *Triß.* ii. 400. See our author, before, *El.* vi. 73. WARTON.

Of the oracular answers in a metrical form, here noticed by Milton, see much curious information in Van Dale *De Oraculis*, Dissert. 2<sup>a</sup>. p. 257 &c. edit. Amst. 1683.

Carmina sacrificus follennes pangit ad aras,  
 Aurea seu sternit motantem cornua taurum ;  
 Seu cùm fata sagax fumantibus abdita fibris  
 Consultit, et tepidis Parcam scrutatur in extis.  
 Nos etiam, patrium tunc cùm repetemus Olym-  
 pum, 30

Æternæque moræ stabunt immobilis ævi,  
 Ibimus auratis per cœli templa coronis ;  
 Dulcia suaviloquo sociantes carmina plectro,  
 Astra quibus, geminique poli convexa, sonabunt.  
 Spiritus et rapidos qui circumat igneus orbes, 35  
 Nunc quoque fidereis intercinit ipse choreis  
 Immortale melos, et inenarrabile carmen ;  
 Torrida dum rutilus compefcit sîbila Serpens,  
 Demissóque ferox gladio mansuefcit Orion ;  
 Stellarum nec sentit onus Maurusius Atlas. 40  
 Carmina regales epulas ornare solebant,  
 Cùm nondum luxus, vastæque immensa vorago  
 Nota gulæ, et modico spumabat cœna Lyæo.  
 Tum, de more sedens festa ad convivia vates,  
 Æsculeâ intonsos redimitus ab arbore crines, 45  
 Heroúmque actus, imitandæque gesta cane-  
 bat,

Ver. 37. *Immortale melos, &c.*] See *Lycidas*, v. 176.

WARTON.

Ver. 41. *Carmina regales epulas &c.*] Vida, *Poetic.* i. 542.

— “ Quæ primùm Fauni Vatesque caneant,

“ Carmina mortales passim didicere per urbes,

“ Post epulas laudes heroum et facta canentes.”

BOWLE.

Ver. 46. *Heroúmque actus, &c.*] See *Ad Mani.* v. 43.

BOWLE.



Et chaos, et positi latè fundamina mundi;  
 Reptantésque deos, et alentes numina glandes,  
 Et nondum Ætnæo quæsitum fulmen ab antro.  
 Denique quid vocis modulamen inane juvabit, 50  
 Verborum sensúsque vacans, numerique loquacis?  
 Silvestres decet iste chorus, non Orphea, cantus,  
 Qui tenuit fluvios, et quercubus addidit aures,  
 Carmine, non citharâ; simulachráque functa ca-  
 nendo

Compulit in lacrymas: Habet has à carmine  
 laudes. 55

Nec tu perge, precor, sacras contemnere Mufas,  
 Nec vanas inopésque puta, quarum ipse peritus  
 Munere mille sonos numeros componis ad aptos;  
 Millibus et vocem modulis variare canoram  
 Doctus, Arionii meritò sis nominis hæres. 60  
 Nunc tibi quid mirum, si me genuisse poetam

Ver. 52. He alludes to the Song of Orpheus, in Apollonius Rhodius, i. 277. He "sung of *Chaos* to the *Orphean* lyre," *Par. Lost*, B. iii. 17. See also Onomacritus, *Argon.* v. 438.

WARTON.

Ver. 53. ———— *quercubus addidit aures*, &c.] See the Note on *Par. Lost*, B. vii. 35.

Ver. 54. ———— *simulachraque functa*] So of Orpheus, going down to Hell, Ovid, *Metam.* x. 14. "Perque leves populos, *simulachraque functa* sepulcris, &c." Our author adds, "Compulit in lacrymas." So Ovid, continuing the same story, *ibid.* 45.

"Tum primum *lacrymis* victarum carmine fama est

"Eumenidum maduisse genas, &c."

Here we have,

"Drew iron tears down Pluto's cheek." WARTON.

Contigerit, charo si tam propè sanguine juncti  
 Cognatas artes, studiumque affine, sequamur ?  
 Ipse volens Phœbus se dispertire duobus,  
 Altera dona mihi, dedit altera dona parenti ; 65  
 Dividuúmque Deum, genitórque puérque, tene-  
 mus.

Ver. 66. Dividuúmque *Deum, genitórque puérque, tenemus.*] The topick of persuasion is happily selected. *Dividuus* our author has twice anglicised in *Paradise Lost*, B. vii. 382, and B. xii. 86. *Dividuus* is an Ovidian adjective, *Amor.* i. v. 10. "Candida *dividua* colla tegente coma." Ibid. ii. x. 10. "*Dividuumque* tenent alter et alter amor." And see *Art. Amator.* ii. 488. *Metam.* ii. 682 ; and Note, *On Time*, v. 12.

Milton's father was well skilled in musick. Philips says, that he composed an *In nomine* of forty parts, for which he was honoured with a gold chain and medal by a Polish prince, to whom he presented it. He is mentioned by Wood in his manuscript History of English Musicians. "John Milton, a musician livinge in the reigne of queene Elizabeth, James i. Charles i. We have some of his compositions in the publick musicke schoole at Oxford." MSS. *Mus. Asbm.* D. 19. 4to. Among the Psalm-tunes, published by Thomas Ravenscroft in 1633, are many with the name of John Milton ; more particularly, that common one called York tune, the tenour part of which was such a favourite, as to be used by nurses for a lullaby, and as a chime-tune for churches. He has several songs for five voices, in "The *Tears or lamentations of a sorrowfull soule*, composed with musical ayres and songs both for voices and divers instruments,"\* containing also compositions by Bird, Bull, Orlando Gibbons, Dowland the lutanist, Ferrabosco, Coperario, Weelks, Wilbye, and others the most celebrated masters of the times, written and published by sir William Leighton, knight, a gentleman-pensioner, and a good musician, in 1614 \*. He has a madrigal for five voices, among

\* There is an edition of the poem in 1612, 4to. He wrote also a poem called *Virtue Triumphant, &c.* Published in 1603.

Tu tamēn ut simules teneras odisse Camœnas,  
 Non odisse reor ; neque enim, pater, ire jubebas  
 Quā via lata patet, quā pronior area lucri,  
 Certāque condendi fulget spes aurea nummi : 70  
 Nec rapis ad leges, malē custoditāque gentis  
 Jura, nec infultis damnas clamoribus aures ;  
 Sed, magis exultam cupiens ditescere mentem,  
 Me procul urbano strepitu, secessibus altis

the numerous contributions of the most capital performers, in the *Triumphs of Oriana*, published by Morley in 1601. See Note on *Comus*, v. 495. This collection is said to have been planned by the earl of Nottingham, lord High Admiral ; who, with a view to soothe queen Elizabeth's despair for the recent execution of Lord Essex by flattering her preposterous vanity, gave for a prize-subject to the best poets and musicians, whom he liberally rewarded, the beauty and accomplishments of his royal mistress, now a decrepit virgin on the brink of seventy. But maiden queens are in perpetual bloom. WARTON.

I take this occasion to observe, that the original warrant for the execution of Lord Essex, signed with the *trembling* hand of his royal mistress, is in the Duke of Bridgewater's collection of papers and records, formerly belonging to his Grace's illustrious ancestor Sir Thomas Egerton, Elizabeth's Lord Keeper of the Great Seal, and James the first's Lord Chancellor.

Ver. 71. He had Ovid in his head. *Amor.* i. xv. 5.

“ Non me verbosas leges edificere, nec me

“ Ingrato vocem prostituisse foro, &c.”

He speaks with a like contempt for the study of the Law to Hartlib, *Tract. Educat.* “ Some, allured to the *Trade* of Law, grounding their purposes not on the prudent and heavenly contemplation of justice and equity which was never taught them, but on the promising and pleasing thoughts of litigious terms, fat contentions, and flowing fees.” WARTON.

Ver. 74. *Me procul urbano strepitu, &c.*] He thus writes, in

Abductum, Aoniæ jucunda per otia ripæ, 75  
 Phœbæo lateri comitem finis ire beatum.  
 Officium chari taceo commune parentis ;  
 Me poscunt majora : tuo, pater optime, sumptu  
 Cùm mihi Romuleæ patuit facundia linguæ,  
 Et Latii veneres, et quæ Jovis ora decebant 80  
 Grandia magniloquis elata vocabula Graiis,  
 Addere suasisisti quos jactat Gallia flores ;  
 Et quam degeneri novus Italus ore loquelam  
 Fundit, barbaricos testatus voce tumultus ;  
 Quæque Palæstinus loquitur mysteria vates. 85  
 Denique quicquid habet cælum, subjunctaque cœlo  
 Terra parens, terræque et cœlo interfluous aer,  
 Quicquid et unda tegit, pontique agitable mar-  
 mor,

his epistle to his preceptor Thomas Young, dated in 1628 : "*Ab urbano strepitu subducam me paulisper.*" BOWLE.

Ver. 75. Aubrey, in Milton's manuscript Life, says that he "was 10 yeares old by his picture, and *then a poet.*" The picture is that by Cornelius Jansen. WARTON.

Ver. 84. — barbaricos testatus voce tumultus ;] The pure Roman language was corrupted, says Mr. Warton, by *Barbarick*, or *Gothick*, invaders. *Barbarick* occurs in *Par. Lost*, B. ii. 4. And the etymology of the word has been thus explained. "Bruce has shown, that *Barbarick*, *Barbarine*, and *Berberin*, are names derived from *Berber* or *Barbar*, the native name of the coast of the Trogloditick, Ichthyophagi, and Shepherds. It goes down the whole western coast of the Red Sea. The Egyptians hated and feared them. It was, therefore, in Egypt a term both of dread and contumely ; in which sense it passed to the Greeks, and from them to the Romans." Dr. Vincent's *Periplus of the Egyptian Sea: Part the first*, &c. 1800. p. 103.

Per te nôsse licet, per te, si nôsse libebit :  
 Dimotâque venit spectanda scientia nube, 90  
 Nudâque conspicuos inclinat ad oscula vultus,  
 Ni fugisse velim, ni sit libâsse molestum.

I nunc, confer opes, quisquis malefanus avitas  
 Austriaci gazas, Perüanaque regna, præoptas.  
 Quæ potuit majora pater tribuisse, vel ipse 95  
 Jupiter, excepto, donâisset ut omnia, cœlo ?  
 Non potiora dedit, quamvis et tuta fuissent,  
 Publica qui juveni commisit lumina nato,  
 Atque Hyperionios currus, et fræna diei,  
 Et circùm undantem radiatâ luce tiaram. 100  
 Ergo ego, jam doctæ pars quamlibet ima catervæ,  
 Victrices hederas inter laurósque fedebø ;  
 Jámque nec obscurus populo miscebor inertì,  
 Vitabúntque oculos vestigia nostra profanos.  
 Este procul, vigiles Curæ, procul este, Querelæ,  
 Invidiæque acies transverso tortilis hirquo, 106  
 Sæva nec anguiferos extende, Calumnia, rictus ;  
 In me triste nihil, fœdissima turba, potestis,  
 Nec vestri sum juris ego ; securâque tutus

Ver. 93. *I nunc, confer opes, &c.*] Ovid, *Epist. Heroid. xii. 204.*

“ *I nunc, Sisyphias, improbe, confer opes.*” WARTON.

Ver. 106. *Invidiæque acies transverso tortilis hirquo,*] The best comment on this line, as Mr. Richardson and Mr. Warton have both remarked, is the following description of envy, raised to the highest pitch, in *Par. Lost*, B. iv. 502.

————— “ Afide the Devil turn’d  
 “ For envy, yet with jealous leer malign  
 “ Ey’d them askance.”

Pectora, vipereo gradiar sublimis ab ictu. 110

At tibi, chare pater, postquam non æqua merenti

Posse referre datur, nec dona rependere factis,

Sit memorâsse satis, repetitâque munera grato

Percensere animo, fidæque reponere menti.

Et vos, O nostri, juvenilia carmina, lusus, 115

Si modò perpetuos sperare audebitis annos,

Et domini superesse rogo, lucémque tueri,

Nec spisso rapient oblivia nigra sub Orco ;

Forsitán has laudes, decantatúmque parentis

Nomen, ad exemplum, fero servabitis ævo \*. 120

\* Such productions of true genius, with a natural and noble consciousness anticipating its own immortality, are seldom found to fail. WARTON.

*Ad Salfillum, Poetam Romanum, ægrotantem \*.*

SCAZONTES.

O MUSA, greffum quæ volens trahis claudum,  
 Vulcaniôque tarda gaudes incesfu,  
 Nec sentis illud in loco minus gratum,  
 Quàm cùm decentes flava Dëiope furas  
 Alternat aureum ante Junonis lectum ;  
 Adefdum, et hæc s'is verba pauca Salfillo  
 Refer, Camcæna nostra cui tantum est cordi,  
 Quàmque ille magnis prætulit immeritò divis.

\* Giovanni Salfilli had complimented Milton at Rome in a Latin tetraſtich, for his Greek, Latin, and Italian, poetry. Milton, in return, ſent theſe elegant Scazontes to Salfilli when indiſpoſed. WARTON.

Ver. 1. *O Muſa, greffum quæ volens trahis claudum,*] Mr. Bowle here cites Angelinus Gazæus, a Dutch poet, in *Pia Hilaria*. Antv. 1629. p. 79.

“ *Subclaudicante tibiâ redi, Scazon.*”

It is an indiſpenſable rule, which Milton has not here always obſerved, that the Scazon is to cloſe with a ſpondee preceded by an iambus. WARTON.

Mr. Bowle adds from the *Aſſonia* of Ch. Fitz-Geoffrey, L. ii. F. 3. b. 1601. *Scazontes*.

“ *Adeſte Scazon, melleum genus metri,*

“ *Suavè claudicans Iambicum carmen.*”

Ver. 4. *Quàm cùm decentes flava Dëiope &c.*] As the Muſes ſing about the altar of Jupiter, in *Il. Penſ.* v. 47. This pagan theology is applied in *Paradiſe Loſt*; of the angels, B. v. 161.

—— “ and with ſongs,

“ And choral ſymphonies, day without night,

“ *Circle his throne rejoycing,*” WARTON.

Hæc ergo alumnus ille Londini Milto,  
 Diebus hisce qui suum linquens nidum, 10  
 Polique tractum, pessimus ubi ventorum,  
 Infanientis impotensque pulmonis,  
 Pernix anhela sub Jove exercet flabra,  
 Venit feraces Itali soli ad glebas,  
 Visum superbâ cognitas urbes famâ, 15  
 Virósque, doctæque indolem juventutis.  
 Tibi optat idem hic fausta multa, Salsille,  
 Habitumque fesso corpori penitus sanum ;  
 Cui nunc profunda bilis infestat renes,  
 Præcordiisque fixa damnosum spirat ; 20  
 Nec id pepercit impia, quod tu Romano  
 Tam cultus ore Lesbium condis melos.

O dulce divûm munus, O Salus, Hebes  
 Germana ! Tuque, Phœbe, morborum terror,  
 Pythone cæso, five tu magis Pæan 25  
 Libentèr audis, hic tuus sacerdos est.  
 Querceta Fauni, vósque rore vinoso

Ver. 23. *O dulce divûm munus, &c.*] I know not any finer modern Latin lyric poetry, than from this verse to the end. The close which is digressional, but naturally rises from the subject, is perfectly antique. WARTON.

Ver. 25. ———— *five tu magis Pæan*  
*Libentèr audis,*] So, in *Epitaph. Damon.* 209. "*Sive æquior audis Diodatus.*" He has transferred this classical expression into *Par. Lost*, B. iii. 7. Where see the Note.

Ver. 27. *Querceta Fauni, &c.*] Faunus was one of the deities brought by Evander into Latium, according to Ovid, *Fast*, B. v. 99. This is a poetical address to Rome. WARTON.



Colles benigni, mitis Evandri sedes,  
 Siquid salubre vallibus frondet vestris,  
 Levamen ægro ferte certatim vati. 30  
 Sic ille, charis redditus rursùm Musis,  
 Vicina dulci prata mulcebit cantu.  
 Ipse inter atros emirabitur lucos  
 Numa, ubi beatum degit otium æternum,  
 Suam reclinis semper Ægeriam spectans. 35  
 Tumidusque et ipse Tiberis, hinc delinitus,  
 Spei favebit annuæ colonorum;  
 Nec in sepulchris ibit obsessum reges,  
 Nimiùm sinistro laxus irruens loro :

Ver. 28. ——— *mitis Evandri sedes,*] The epithet *mitis* is finely characteristick of Evander. WARTON.

Ver. 33. *Ipse inter atros emirabitur lucos &c.*] Very near the city of Rome, in the middle of a gloomy grove, is a romantick cavern with a spring, where Numa is fabled to have received the Roman laws from his wife Egeria, one of Diana's Nymphs. The grove was called *nemus Aricinum*, and sometimes *Lucus Egeriæ et Camænarum*, and the spring *Fons Egeriæ*. See Ovid's *Fast.* iii. 275. And, when Numa died, Egeria is said to have retired hither, to lament his death. See Ovid, *Metam.* xv. 487. On these grounds Milton builds the present beautiful fiction, that Numa, still living in this dark grove in the perpetual contemplative enjoyment of his Egeria, from thence will listen with wonder to the poetry of the neighbouring bard. This place is much frequented in sultry weather by the people of Rome, as a cool retreat. See Montfauc. *Diar. Ital.* c. xi. p. 152. edit. 1702. Milton might have visited it while at Rome. WARTON.

Ver. 38. *Nec in sepulchris ibit obsessum reges,*  
*Nimiùm sinistro laxus irruens loro :*] This was Horace's inundation of the Tiber, *Od.* i. ii. 18.

Sed fræna meliùs temperabit undarum,  
Adusque curvi falsa regna Portumni.

40

——— “ *vagus et sinistra*  
“ *Labitur ripa.*”

For the left side, being on a declivity, was soon overflowed. See  
ibid. v. 15.

“ *Ire dejectum monumenta regis.*” WARTON.

## M A N S U S\*.

*Joannes Baptista Mansus, Marchio Villensis, vir ingenii laude, tum literarum studio, nec non et bellicâ virtute, apud Italos clarus in primis est. Ad quem Torquati Tassi Dialogus extat De Amicitia scriptus; erat enim Tassi amicissimus; ab quo etiam inter Campanie principes celebratur, in illo poemate cui titulus GERUSALEMME CONQUISTATA, lib. 20.*

“ Fra cavalier magnanimi, è cortesi,  
 “ Risplende il *MANSO*.”

*Is authorem Neapoli commorantem summâ benevolentia profecutus est, multâque ei detulit humanitatis officia. Ad hunc itaque hospes ille, antequam ab eâ urbe discederet, ut ne ingratum se ostenderet, hoc carmen misit.*

HÆC quoque, Manse, tuæ meditantur carmina  
 laudi

Pierides, tibi, Manse, choro notissime Phœbi;

\* At Naples Milton was introduced to Giovanni Battista Manso, marquis of Villa. See *Prose-works*, vol. ii. 332. Milton at leaving Naples sent this poem to Manso. He was a nobleman of distinguished rank and fortune, had supported a military character with high reputation, of unblemished morals, a polite scholar, a celebrated writer, and an universal patron. It was among his chief honours, that he had been the friend of Tasso: and this circumstance, above all others, must have made Milton

Quandoquidem ille alium haud æquo est dignatus  
honore,  
Post Galli cineres, et Mæcænatidis Hetrusci.

ambitious of his acquaintance. He is not only complimented by name in the twentieth Canto of the *Gerusalemme*, but Tasso addressed his Dialogue on Friendship to Manfo, "*Il Manfo, ovvero Dell' Amicitia. Dialogo del Sig. Torquato Tasso. Al molte illustre Sig. Giovanni Battista Manfo. In Napoli, Appresso Gio. Iacomo Carlino, et Antonio Pace, 1596.*" In quarto. Beside a Dedication expressing the sincerest regard and attachment, five Sonnets from Tasso to Manfo are prefixed, and Manfo is one of the interlocutors. Manfo in return wrote the *Life of Tasso*, published in 1621. And, as it here seems, of *Marino*. See v. 17 to v. 21 of this poem.

Among Manfo's other works, are, "*Ercallia*, in Ven. 1628." In twelve Dialogues. And "*I Paradoffi*, 1608." He died in 1645, aged 84. WARTON.

Manfo was likewise a very pleasing poet. See his *Rime*, 1635. 12mo. There are two letters from Loredano to Manfo, the former of which relates to Manfo's *Life of Marino*, in "Lettere del Sigr. G. F. Loredano, edit. Bruxelles, 1708," pp. 121, 195. Manfo was then writing the *Life*, and Loredano expresses his high expectations of it: "*La vita del Marino fu un' aborto di poche hore : quella di V. S. sarà un parto, tanto più perfetto, quanto più favorito del tempo : se bene la divinità del suo ingegno, anche ne' momenti sà operare meraviglie.*"—Loredano had written a *Life of Marino*, which he here modestly calls "*un aborto di poche hore,*"

Mr. Walker, in an appendix to his *Historical Memoir* on Italian tragedy, has given a very elegant and interesting illustration, entitled "An attempt to ascertain the site of the Villa near Naples, in which the Marquis Manfo received *Tasso* and *Milton*. With notices of the Manfo family:" at the conclusion of which he ably vindicates the genuineness of Manfo's *Life of Tasso* from a doubt that had existed. See the *Memoir*, 1799, *Append.* p. xxvi—xxx.

Tu quoque, si nostræ tantùm valet aura Ca-  
mænæ,

Victrices hederas inter laurósque sedebis. 5

Te pridem magno felix concordia Tasso

Junxit, et æternis inscripsit nomina chartis :

Mox tibi dulciloquum non infcia Musa Ma-  
rinum

Tradidit ; ille tuum dici se gaudet alumnum, 10

Dum canit Assyrios divûm prolixus amores ;

Ver. 1. *Hæc quoque, Manfæ tuæ meditantur carmina &c.*] Be-  
cause he had already been celebrated by many poets. Quadrio  
says, by more than fifty. WARTON.

Ver. 10. ——— *ille tuum dici se gaudet alumnum,*] Marino  
cultivated poetry in the academy of the *Otiози*, of which Manso  
was one of the founders. Hither he was sent by the Muse, who  
was *non infcia*, not ignorant of his poetical abilities and inclina-  
tions, &c. For at first, against his will, his father had put him to  
the law. WARTON.

Ver. 11. *Dum canit Assyrios divûm prolixus amores ;*] The allu-  
sion is to Marino's poem *Il Adone*, prolix enough if we consider its  
subject ; and in other respects spun out to an unwarrantable  
length. Marino's poem, called *Strage de gli Innocenti*, was pub-  
lished in 1633, about four years before Milton visited Italy. To  
this poem Milton is supposed to have been indebted in *Paradise  
Lost*. Mr. Hayley thinks it therefore very remarkable, that our  
author should not here have mentioned this poem of Marino, as  
well as his *Adone*. The observation at first sight is pertinent and  
just. But it should be remembered, that Milton did not begin  
his *Paradise Lost* till many years after this Epistle was written,  
and therefore such a poem could now be no object. Milton thought  
it sufficient to characterise Marino by his great and popular work  
only, omitting his other and less conspicuous performances. See  
Kippis's *Biogr. Brit.* iv. p. 431. From what is here said, how.

Mollis et Aufonias stupefecit carmine nymphas.  
 Ille itidem moriens tibi foli debita vates  
 Ossa, tibi foli, supremâque vota reliquit :  
 Nec manes pietas tua chara fefellit amici ; 15  
 Vidimus arridentem operoso ex ære poetam.

ever, it may be inferred, that Milton could be no stranger to the *Strage*, and must have seen it at an early period of his life.

WARTON.

I have ventured to cite a few passages from Marino's *Strage*, in the pages of the *Paradise Lost*, to which Milton perhaps alluded.

Ver. 16. *Vidimus arridentem operoso ex ære poetam.*] Marino's monument at Naples erected by Manfo. But the Academy of the *Humoristi* are said, in Marino's epitaph, to have been the chief contributors.

Taffo was buried, in 1595, in the church of the monastery of saint Onufrius at Rome; and his remains were covered, by his own desire, only with a plain stone. Cardinal Cynthio, whom he made his heir, soon afterwards proposed to build a splendid tomb to his memory; but the design never was carried into execution. Manfo, to whom he bequeathed only his picture, and to whom he had committed some directions about his funeral, coming from Naples to Rome about 1605, and finding not so much as his name inscribed on the stone under which he was laid, offered to erect a suitable monument, but was not permitted. However, he procured this simple but expressive inscription to be engraved on the stone, *Torquati Tassi ossa*. At length the monument, which now appears, was given by Cardinal Bevilaqua, of an illustrious family of Ferrara.

For a more particular account of the very singular attentions and honours which Marino received from Manfo, the reader is referred to the *Italian Life of Marino*, by F. Ferrari, published at Venice in 1633. 4to. At the end of Marino's *Strage de gli Innocenti*, and other poems. See p. 68, 82, 89, 90. Marino died at Naples in 1625, aged fifty six. WARTON.

Nec satis hoc visum est in utrumque, et nec pia  
cessant

Officia in tumulto; cupis integros rapere Orco,  
Quà potes, atque avidas Parcarum eludere leges:  
Amborum genus, et variâ sub forte peractam 20  
Describis vitam, morésque, et dona Minervæ;  
Æmulus illius, Mycalen qui natus ad altam

It may not be improper to exhibit, in this place, the following  
Sonnet of Marino, *Rime Lugubri*, p. 170, ed. Venet. 1602.

- “ Venni a i colli Latini, e 'l marmo scerfi  
“ Oue del tuo gran TASSO il fral si posà,  
“ E questi in rimirar l' vrna famosa  
“ Furo in vrne di pianto occhi conuersi.  
“ E dissi, Ahi ben' hà troppo, onde dolersi  
“ Meco l' Italia tutta orba, e dogliosa,  
“ Sepolto, e seco ogni sua luce ascosa,  
“ Il buon testor degli honorati versi.  
“ Sepolto ah nò, che quanto ammira, e fente  
“ Il suo nome gli è tomba; e 'l crin gli honora  
“ Nel Parnaso del Ciel fregio lucente.  
“ Tu, se colà n' andrai MANSO talhora,  
“ Pace eterna gli prega, e riuerente  
“ D'immortali amaranti il fasso infiora.”

Ver. 22. ——— *Mycalen qui natus ad altam* &c.] Plutarch, who wrote the Life of Homer. He was a native of Bæotia, where Mycale is a mountain. It is among those famous hills that blazed in Phaeton's conflagration, Ovid, *Metam.* ii. 223. The allusion is happy, as it draws with it an implicit comparison between Tasso and Homer. In the epithet *facundus*, there is much elegance and propriety. Plutarch is the great master of ancient biography.

WARTON.

The learned translator of this poem into English verse, the Revd. Joseph Stirling, observes that Herodotus is here intended; and that Mr. Warton is mistaken in supposing Milton to allude to Plutarch: for, he adds, “ a mountain of the name of Mycale

Rettulit Æolii vitam facundus Homeri.  
 Ergo ego te, Cliûs et magni nomine Phœbi, 24  
 Manse pater, jubeco longum salvere per ævum,  
 Missus Hyperboreo juvenis peregrinus ab axe.  
 Nec tu longinquam bonus aspernabere Musam,  
 Quæ nuper gelidâ vix enutrita sub Arcto,  
 Imprudens, Italas ausa est volitare per urbes. 29  
 Nos etiam in nostro modulantes flumine cygnos  
 Credimus obscuras noctis sensisse per umbras,  
 Quâ Thameſis late puris argenteus urnis  
 Oceani glaucos perfundit gurgite crines :

in Bæotia will not be found either in Pausanias or Strabo : Mycale was in Asia Minor, the country of Herodotus. The epithet *facundus*, which Mr. Warton admires, is particularly applicable to the father of History ; but I doubt whether it would be allowed to Plutarch on the banks of the Ilyſſus, though he is rich in biographical and moral reflections." See Stirling's *Poems*, 12mo. Lond. 1789. pp. 190, 191. Mr. Stirling's translation is executed with great elegance.

Ver. 28. *Quæ nuper gelidâ &c.*] An insinuation, that cold climates are unfriendly to genius. As in *Par. Loſt*, B. ix. 44. "Or cold climate, or years, damp my intended wing, &c." See Note on *El.* vi. 6. WARTON.

Ver. 32. *Quâ Thameſis &c.*] Spenser. HURD.

This very probable supposition may be further illustrated. Spenser was born in London, before described as the "*Urbs reſtuâ quam Thameſis alluit undâ*," *El.* i. 9. And he is properly ranked with Chaucer. And the allusion may be to Spenser's *Epithalamium* of Thames, a long Episode in the *Faery Queen*, iv. xi. 8. See also his *Prothalamium*.

I believe it is an old tradition, that if swans sing, it is in the darkeſt and coldeſt nights of winter. See Van Triſt's *Lett. on Iceland*, p. 143. WARTON.



Quin et in has quondam pervenit Tityrus oras.

Sed neque nos genus incultum, nec inutile

Phœbo,

35

Quâ plaga septeno mundi fulcata Trione

Brumalem patitur longâ sub nocte Boöten.

Nos etiam colimus Phœbum, nos munera Phœbo

Flavescentes, et lutea mala canistris,

Halantemque crocum, perhibet nisi vana ve-

tustas,

40

Misimus, et lectas Druidum de gente chorcas.

Gens Druides antiqua, sacris operata deorum,

Heroum laudes, imitandaque gesta, canebant;

Hinc quoties festo cingunt altaria cantu,

Ver. 34. *Quin et in has quondam pervenit Tityrus oras.*] "Like me too, Chaucer travelled into Italy." In Spenser's *Pastorals*, Chaucer is constantly called *Tityrus*. WARTON.

Ver. 38. *Nos etiam colimus Phœbum, &c.*] He avails himself of a notion supported by Selden on the *Polyolbion*, that Apollo was worshipped in Britain. See his Notes on *Songs*, viii, ix. Selden supposes also, that the British Druids invoked Apollo. See the next Note. And Spanheim on Callimachus, vol. ii. 492. seq.

WARTON.

Ver. 41. *Misimus, et lectas Druidum de gente chorcas.*] He insinuates, that our British Druids were poets. As in *Lycidas*, v. 53.

"Where your old *Bards* the famous Druids lie.

The poetical character of the Druids is attested by Cæsar, *Bell. Gall.* vi. 4. "Magnum numerum versuum edicere dicuntur."

WARTON.

See also Beaumont and Fletcher's *Bonduca*, A. i. S. i.

"The holy Druides composing songs

"Of everlasting life to victory."

Delo in herbosâ, Graiæ de more puellæ, 45  
 Carminibus lætis memorant Corinëida Loxo,  
 Fatidicâmq; Upin, cum flavicomâ Hecaërge,  
 Nuda Caledonio variatas pectora fūco.

Fortunate fenex, ergo, quacunque per orbem  
 Torquati decus, et nomen celebrabitur ingens,  
 Clarâque perpetui succrescet fama Marini; 51  
 Tu quoque in ora frequens venies plausûmq;  
 virorum,

Et parili carpes iter immortale volatu.  
 Dicetur tum sponte tuos habitâsse penates  
 Cynthius, et famulas venisse ad limina Musas:  
 At non sponte domum tamen idem, et regis  
 adivit 56

Ver. 45. ——— Graiæ de more puellæ,] Ovid, *Métam.* ii. 711.

“ Illâ fortè die castæ de more puellæ, &c.” WARTON.

Ver. 46. Our author convertts the three Hyperborean Nymphs, who sent fruits to Apollo in Delos, into British goddesses. See Callimachus, *Hymn. Del.* v. 292.

Οὐπίς τις, Λοξώτις, καὶ Ἰσάϊον Ἐκαίργη,  
 Θυγατέρις Βορέας, &c. ———

Milton here calls Callimachus's Loxo, *Corineis*, from Corineus a Cornish giant: and supposes, that the naked bosoms of these three Nymphs were tinged with Caledonian or Pictish woad. Some writers hold, that Britain, or rather that part of it called Scotland, was the fertile region of the Hyperborei. WARTON.

Ver. 52. *Tu quoque in ora frequens venies plausûmq; virorum,*] So Propertius, as Mr. Bowle observes, iii. ix. 32. “ *Venies tu quoque in ora virûm.*” See also Virgil, *Georg.* iii. 9. “ *Victôrque virûm volitate per ora.*” Mr. Warton remarks, that this association of immortality is happily inferred by Milton.

Ver. 56. *At non sponte domum tamen &c.*] Apollo, being driven

Rura Pheretiadæ, cœlo fugitivus Apollo ;  
 Ille licet magnum Alciden fufceperat hofpes ;  
 Tantùm ubi clamofos placuit vitare bubulcos,  
 Nobile manfueti ceflit Chironis in antrum, 60

from heaven, kept the cattle of king Admetus in Theffaly, who had entertained Hercules. This was in the neighbourhood of the river Pencus, and of mount Pelion, inhabited by Chiron. It has never been observed, that the whole context is a manifest imitation of a fublime Chorus in the *Alceftis* of Milton's favourite Greek dramatist, Euripides, v. 570. feq.

Σί τοι καὶ ὁ Πύθιος  
 Εὐλύρας Ἀπόλλων  
 Ἠξίωσι ναίειν  
 Ἐτλη δὲ σοῖσι μηλονόμας  
 Ἐν δόμοις γιγίσθαι,  
 Δοχμῶν δὲ κλιτύων  
 Βοσκήμασι σοῖσι συρίζων  
 Ποιμήντας ὑμιν αἶνους.  
 Σὺν δ' ἱπομαίνοντο χαρᾷ μελί-  
 ων βαλῆαι τι λύγεις·  
 Ἔβω δὲ, λιπαῦσ' Ὀδρευ-  
 ος ἰάπαν, λεόντων  
 Ἄδαφονδ' ἴλα·  
 Ἐχόρευσι δ' ἄμφι σὰν κιθάραν,  
 Φοῖβε, ποικιλόδριξ  
 Νεβρὸς, ὑψικόμῳ πύραν  
 Βαῖνουσ' ἰλατῶν σφύρῳ κύφῳ,  
 Χαίρουσ' εὐφρονι μολπᾷ. WARTON,

Ver. 57. See Ovid, *Fast.* ii. 239.

“Cynthia Admeti vaccas pavisse Pheræas, &c.”

And *Epist. Heroid. Ep.* v. 151. *Pheretiades* occurs more than once in Ovid. From Homer, *Il.* ii. 763, xxiii. 376. WARTON.

Ver. 60. *Nobile manfueti ceflit Chironis in antrum,*] Chiron's cavern was ennobled by the visits and education of fages and heroes. Chiron is styled *manfuetus*, becaufe, although one of the

Irriguos inter faltus, frondosáque tectá,  
 Pencium propè rivum : ibi sæpe sub ilice nigrâ,  
 Ad citharæ strepitum, blandâ prece victus  
 amici,

Exilii duros lenibat voce labores. 64

Centaurs, and the inhabitant of a cave in a mountain, he excelled in learning, wisdom, and the most humane virtues. Or, he may be called *mansuetus*, either on account of his mildness as a teacher, or his hospitality to strangers. See a beautiful Poem in Doddsley's Miscellanies, by the late Mr. Bedingfield, called the *Education of Achilles*. Mr. Steevens adds, "The most endearing instance of the *mansuetude* of Chiron, will be found in his behaviour when the Argo failed near the coast on which he lived. He came down to the very margin of the sea, bringing his wife with the young Achilles in her arms, that he might show the child to his father Peleus who was proceeding on the voyage with the other Argonauts. Apollon. Rhod. lib. i. 558.

Πηλεΐδην Ἀχιλλῆα φίλῳ διδάσκειτο πατρί."

*Chironis in antrum*, is the end of a verse in Ovid, *Metam.* ii. 631. WARTON.

Ver. 64. *Exilii duros lenibat voce labores.*] Ovid says, that he soothed the anxieties of love, not of banishment, with his musick; and it is related, or implied, by Tibullus, and others, that he was enamoured of Admetus when a boy, or the grandson of an elder Admetus. Ovid, *Metam.* ii. 684.

"Dumque amor est curæ, dum te tua fistula mulcet."

See also *Epist. Heroid. Ep.* v. 151, *Fast.* ii. 239. Callimachus more expressly, *Hymn. Apoll.* v. 49.

—'Επ' Ἀμφρυσῶν ζυγῆτιδας ἱερῶν ἵππους,  
 Ἡΐδ' ἔπειτα κακὰ νύμφοις Ἀδμήτῳ.

But Milton uniformly follows Euripides, who says that Apollo was unwillingly forced into the service of Admetus by Jupiter, for having killed the Cyclopes, *Alceſt.* v. 6. Thus, v. 56.

Tum neque ripa suo, barathro nec fixa sub imo  
Saxa stetero loco; nutat Trachinia rupes,  
Nec sentit solitas, immania pondera, silvas;  
Emotæque suis properant de collibus orni,  
Mulcenturque novo maculosi carmine lynces.

Diis dilecte senex, te Jupiter æquus oportet  
Nascentem, et miti lustrârit lumine Phœbus, 7,  
Atlantisque nepos; neque enim, nisi charus ab  
ortu

Diis superis, poterit magno favisse poetæ.

"At non sponte domum tamen idem, &c."

The very circumstance which introduces this fine compliment and digression. WARTON.

Ver. 66. ——— *nutat Trachinia rupes,*] Mount Oeta, connected with the mountains, Pelion in which was Chiton's cave, and Othrys mentioned in the passage just cited from Euripides. See Ovid, *Metam.* vii. 353. But, with no impropriety, Milton might here mean Pelion by the *Trachinian rock*; which, with the rest, had *immania pondera silvas*, and which Homer calls *εινσιφύλλον, frondosum*. Its *Orni* are also twice mentioned by V. Flaccus, *Argon.* B. i. 406. "Quantum Peliacas in vertice vicerat *ornos*." Again, B. ii. 6. "Jamque fretis summas æquatam Pelion *ornos*."

WARTON.

Ver. 73. ——— *magno favisse poetæ.*] The great poet Tasso. Or a great poet like your friend Tasso. Either sense shows Milton's high idea of the author of the *Gernsalemme*. WARTON.

The *great poet* is the usual phrase applied to Tasso. So, in the Sonnet cited in p. 350. "Del tuo *gran Tasso*." Again, in Rime del Sig. G. C. Colombini, *Sonetti di diversi Accademici Senesi, &c.* Siena, 1608, p. 184.

"Qui giace estinto il *gran Torquato Tasso*,

"Gloria d' Apollo, onor del secol nostro."

Hinc longæva tibi lento sub flore senectus  
 Vernat, et Æsonios lucratur vivida fusos ; 75  
 Nondum deciduos servans tibi frontis honores,  
 Ingeniûmque vicens, et adultum mentis acumen.  
 O mihi si mea fors talem concedat amicum,  
 Phœbæos decorâsse viros qui tam benè nôrit,  
 Siquandò indigenas revocabo in carmina reges,

Ver. 74. ——— *lento sub flore senectus*  
*Vernat, &c.* } There is much elegance in *lento sub*  
*flore*. I venture to object to *vernat senectus*. WARTON.

Ver. 79. Phœbæos *decorâsse viros*] Phœbæus is intirely an Ovidian epithet. As, “Phœbæa lyra,” *Epist. Heroid. xvi. 180.* “Phœbæus fortibus,” *Metam. iii. 130.* And in numerous other places. See *El. vii. 46.* WARTON.

Phœbæus, I observe, is also a very frequent epithet in Buchanan’s poetry.”

Ver. 80. *Siquandò indigenas revocabo in carmina reges,*  
*Arturûmque etiam sub terris bella moventem ! &c.]*  
 The *indigenæ reges* are the ancient kings of Britain. This was the subject for an epick poem that first occupied the mind of Milton. See the same idea repeated in *Epitaph, Damon, v. 162.* King Arthur, after his death, was supposed to be carried into the subterraneous land of Faerie or of Spirits, where he still reigned as a king, and whence he was to return into Britain, to renew the Round Table, conquer all his old enemies, and reestablish his throne. He was, therefore, *ETIAM MOVENs bella sub terris*, STILL meditating wars under the earth. The impulse of Milton’s attachment to this subject was not entirely suppressed : It produced his *History of Britain*. By the expression, *revocabo in carmina*, the poet means, that these ancient kings, which were once the themes of the British bards, should now again be celebrated in verse.

Milton, in his *Church-Government*, written 1641, says, that after the example of Tasso, “it haply would be no rashness, from an equal diligence and inclination, to present the like offer in one of our own *ancient stories*,” *Prose-works, i. 60.* It is

Arturúmque etiam sub terris bella moventem !  
 Aut dicam invictæ sociali fœdere mensæ 82  
 Magnanimos heroas ; et, O modo spiritus adfit,  
 Frangam Saxonicas Britonum sub Marte  
 phalanges !  
 Tandem ubi non tacitæ permenfus tempora vitæ,  
 Annorúmque satur, cineri sua jura relinquam,  
 Ille mihi lecto madidis astaret ocellis,  
 Astanti sat erit si dicam, fim tibi curæ ;  
 Ille meos artus, liventi morte solutos,  
 Curaret parvâ componi mollitèr urnâ : 90

possible that the advice of Manfo, the friend of Tasso, might determine our poet to a design of this kind. WARTON.

We may here compare the *Illustrations* of Drayton's *Polyolbion*, S. iii. p. 54, edit. 1622, where Lydgate, according to the fiction of the Welch bards, says of Arthur ;

“ He is a king crowned in Fairie,  
 “ With scepter and fword ; and with his royally  
 “ Shall resort as lord and soveraigne  
 “ Out of Fairie, and reigne in Britaine.”

Ver. 82. ——— *sociali fœdere mensæ* &c.] The knights, or associated champions, of king Arthur's Round Table, as Mr. Warton observes : but there may be an allusion also to Statius, *Theb.* viii. 240.

“ Tum primùm ad cœtus, *socialæque ad fœdera mensæ*,  
 “ Semper inaspectum, &c.”

Ver. 85. *Annorúmque satur*, &c.] Mr. Steevens thinks, that the context is amplified from a beautiful passage in the *Medea* of Euripides, v. 1032. Medea speaks to her sons.

—— Εἶχον ἰλιπιδας  
 Πολλὰς ἐν ὁμίῃ γηροβοσκήσουσι τ' ἐμῇ,  
 Καὶ κατακταῖναι χερσὶν εὖ περιγελῶν  
 Ζελητῶν ἀνδρώποισι. WARTON.

Forſitan et noſtros ducat de marmore vultus,  
Nectens aut Paphiâ myrti aut Parnafſide lauri  
Fronde comas, at ego ſecurâ pace quieſcam.  
Tum quoque, ſi qua fides, ſi præmia certa  
bonorum,

Ipse ego cælicolûm semotus in æthera divûm,  
Quò labor et mens pura vehunt, atque ignea  
virtus.

Secreti hæc aliquâ mundi de parte videbo,  
Quantum fata sinunt ; et, totâ mente serenum  
Ridens, purpureo suffundar lumine vultus, 99  
Et simul æthereo plaudam mihi lætus Olympo.

Ver. 92. *Nectens aut Paphiâ myrti aut Parnasside lauri*  
*Fronde comas,*] So, ad Patrem, v. 16.

“ Et nemoris laureta sacri *Parnassides* umbræ.”

Ovid, *Metam.* xi. 165.

“ Ille caput flavum lauro *Parnasside* vinctus.”

Virgil's epithet is *Parnassius*. WARTON.

Milton also follows Buchanan. See *Silva*, Buchanan. Opp. ed. *supr.* p. 52.

— “mutaéque diu *Parnassidos* umbræ.”



# EPITAPHIUM DAMONIS.

## ARGUMENTUM.

*Thyrsis et Damon, ejusdem viciniae pastores, eadem studia sequuti, à pueritia amici erant, ut qui plurimum. Thyrsis animi causâ profectus peregrè de obitu Damonis nuncium accepit. Demùm postea reversus, et rem ità esse comperto, se, suamque solitudinem, hoc carmine deplorat. Damonis autem sub personâ hic intelligitur Carolus Deodate ex urbe Hetruriæ Lucâ paterno genere oriundus, cætera Anglus; ingenio, doctrinâ, clarissimisque cæteris virtutibus, dum viveret, juvenis egregius\*.*

HIMERIDES nymphæ (nam vos et Daphnin,  
et Hylan,

Et plorata diu meministis fata Bionis,)

\* See Notes on *El. i.*, Charles Deodate's father, Theodore, was born at Geneva, of an Italian family, in 1574. He came young into England, where he married an English Lady of good birth and fortune. He was a doctor in Physick; and, in 1609, appears to have been physician to Prince Henry, and the princess Elizabeth, afterwards queen of Bohemia. Fuller's *Worthies, Middlesex*, p. 186. He lived then at Brentford, where he performed a wonderful cure by phlebotomy; as appears by his own narrative of the case, in a Letter dated 1629, printed by Hakewill at the end of his *Apologie*, Lond. 1630. Signat. Y y 4. Hakewill calls him, "Dr. Deodate, a French physician living in London, &c." See *Apol. L. iii. §. v. p. 218*. One of his descendants, Monsr. Anton. Josuè Diodati, who has honoured me with some of these notices, is now the learned Librarian of the Republick of Geneva.

Dicite Sicclicum Thamefina per oppida carmen :  
Quas miser effudit voces, quæ murmura Thyrsis,

Theodore's Brother, Giovanni Deodati, was an eminent theologist of Geneva; with whom Milton, in consequence of his connection with Charles, contracted a friendship during his abode at Geneva, and whose annotations on the Bible were translated into English by the puritans. The original is in French, and was printed at Geneva, 1638. He also published, "Theses LX de Peccato in genere et specie, Genev. 1620."—"I SACRI SALMI, messi in rime Italiane da Giovanni Diodati, 1631. 12mo."—"An Italian Translation of the Bible, 1607."—And "An Answer sent to the Ecclesiastical Assembly at London, with marginal observations by king Charles the first. *Newcastle*, 1647." But this last is a translation into English, by one of the puritans. Perhaps the only genuine copy of it, for there were many spurious editions, is now to be seen in the Bodleian library. See a curious story concerning this G. Deodati, of his preaching at Venice in a trooper's habit, and converting a Venetian-courtezan, in Lord Orrery's *Memoirs* by T. Morrice, prefixed to *State Papers*, ch. i. In which it is said by Lord Orrery, who lived a year in his house, that he was not unfavourably disposed towards the English hierarchy, but wished it might be received under some restrictions at Geneva; that he was a learned man, a celebrated preacher, and an excellent companion. The family left Italy on account of religion. Compare Archbishop Usher's *Letters*, Lond. 1686. 2d calc. *Lett.* xii. p. 14. WARTON.

Giovanni Deodati published also "A French Translation of Father Paul's History of the Council of Trent."

Ver. 1, *Himerides nymphæ*] Himera is the famous bucolick river of Theocritus, who sung the death of Daphnis, and the loss of Hylas. Bion, in the next line, was lamented by Moschus. In the Argument of this Pastoral, "*Rem ita esse comperio*." Tickell has ignorantly and arbitrarily altered *comperio* to *comperiens*. He is followed, as usual, by Fenton. WARTON.

I must defend Tickell from the preceding censure. He found *comperiens* in Tonson's edition of 1713, which, as I have before observed, he seems to have usually followed.

Et quibus affiduis exercuit antra querelis, 5  
 Fluminâque, fontésque vagos, nemorúmque recessus ;

Dum sibi præreptum queritur Damona, neque  
 altam

Luctibus exemit noctem, loca sola pererrans.

Et jam bis viridi surgebat culmus aristâ,

Et totidem flavas numerabant horrea messes, 10

Ex quo summa dies tulerat Damona sub umbras,

Nec dum aderat Thyrsis ; pastorem scilicet illum

Dulcis amor Musæ Thuscâ retinebat in urbe :

Ast ubi mens expleta domum, pecorisque relictî

Cura vocat, simul assuetâ seditque sub ulmo, 15

Tum verò amissum tum denique sentit amicum,

Cœpit et immensum sic exonerare dolorem.

Ite domum impasti, domino jam non vacat,  
 agni.

Hei mihi ! quæ terris, quæ dicam numina cœlo,

Postquam te immiti rapuerunt funere, Damon ! 20

Ver. 12. Thyrsis, or Milton, was now at Florence. It is observable, that he gives this name to the Spirit, assuming the habit of a shepherd, in *Comus*. WARTON.

Ver. 15. ——— assuetâ seditque sub ulmo,] So, in *Il Pens.* v. 60, as Mr. Warton observes :

“ While Cynthia checks her dragon yoke,

“ Gently o’er the *accustom’d oak*.”

The Windsor oak is thus distinguished in the *Merry W. of Windsor*. A. and S. ult.

————— “ But, till ’tis one o’clock,

“ Our dance of *custom*, round about the oak

“ Of Herne the hunter, let us not forget.”

Siccine nos linquis, tua sic sine nomine virtus  
 Ibit, et obscuris numero sociabitur umbris?  
 At non ille, animas virgâ qui dividit aureâ,  
 Ista velit, dignûmque tui te ducat in agmen, 24  
 Ignavûmque procul pecus arceat omne silentûm.  
 Ite domum impasti, domino jam non vacat,  
 agni.

Quicquid erit, certè nisi me lupo ante videbit,  
 Indeplorato non comminuere sepulchro,  
 Constabitque tuus tibi honos, longûmque vigebit  
 Inter pastores: Illi tibi vota secundo 30  
 Solvere post Daphnin, post Daphnin dicere laudes,  
 Gaudebunt, dum rura Pales, dum Faunus, amabit:  
 Si quid id est, priscâmq; fidem coluisse, piûmque,  
 Palladiâsq; artes, sociûmque habuisse canorum.

Ver. 28. *Indeplorato non comminuere sepulchro,*] Ovid, *Trist.*  
 iii. iii. 45.

“ Sed sine funeribus caput hoc, sine honore sepulchri,

“ *Indeploratum* barbara terra teget?”

Again, *Metam.* xi. 670.

————— “ Nec me

“ *Indeploratum* sub inania Tartara mitte.”

And in the *Ibis*, v. 166.

“ Nec tibi continget funus, lacrymæque tuorum;

“ *Indeploratum* projiciere caput.

See also *Lycidas*, v. 14. WARTON.

And Chapman's translation of the twenty-second *Iliad*, fol.  
 p. 306, no date.

————— “ But why use I a word

“ Of any act, but what concerns my friend? dead, *undeplor'd*,

“ *Unsepulcher'd*.”——



Ite domum impasti, domino jam non vacat,  
agni. 35

Hæc tibi certa manent, tibi erunt hæc præmia,  
Damon ;

At mihi quid tandem fiet modò ? quis mihi fidus  
Hærebit lateri comes, ut tu sæpe solebas  
Frigoribus duris, et per loca fœta pruinis,  
Aut rapido sub sole, siti morientibus herbis ? 40  
Sive opus in magnos fuit eminùs ire leones,  
Aut avidos terrere lupos præsepibus altis ;  
Quis fando sopire diem, cantùque, solebit ?

Ite domum impasti, domino jam non vacat,  
agni.

Pectora cui credam ? quis me lenire docebit 45  
Mordaces curas, quis longam fallere noctem  
Dulcibus alloquiis, grato cùm sibilat igni  
Molle pyrum, et nucibus strepitat focus, et malus  
Auster

Miscet cuncta foris, et desuper intonat ulmo ?

Ver. 46. *Mordaces curas,*] As in those exquisite lines in  
*L'Allegro*, v. 135.

“ And ever, against eating cares,

“ Lap me in soft Lydian airs, &c.”

Horace has “*curas edaces*,” Od. II. xi. 18. But the phrase in the text is Lucan's, Lib. ii. 681. “*Curis animum mordacibus angit.*” Whence also Marino, *Rime* &c. Parte 1<sup>ma</sup> p. 40, edit, Venet. 1602.

“ Tarlo, e lima d'Amor, *cura mordace*, .

“ Che mi rodi &c.”

Ver. 49. *Miscet cuncta foris,*] Virgil, *Æn.* i. 128,

“ Interea magno *misceri* murmure pontum.”

Ite domum impasti, domino jam non vacat,  
agni. 50

Aut æstate, dies medio dum vertitur axe,  
Cùm Pan æsculeâ somnum capit abditus umbrâ,  
Et repetunt sub aquis sibi nota sedilia nymphæ,  
Pastorésque latent, stertit sub sepe colonus ;  
Quis mihi blanditiásque tuas, quis tum mihi  
rifus,

Cecropiósque sales referet, cultosque lepores ? 56  
Ite domum impasti, domino jam non vacat,  
agni,

At jam solus agros, jam pascua solus oberro,  
Sicubi ramosæ densantur vallibus umbræ ; 59  
Híc ferum expecto ; supra caput imber et Eurus  
Triste sonant, fractæque agitata crepuscula silvæ.

Ite domum impasti, domino jam non vacat,  
agni.

Heu, quam culta mihi priùs arva procacibus  
herbis

Involvuntur, et ipsa situ feges alta fatiscit !

So, in the same sense, *Par. Reg. B. iv. 452.*

————— " I heard the wrack,  
" As earth and sky would *mingle*." BOWLER.

Ver. 52. In Theocritus, the shepherds are afraid to wake Pan who constantly sleeps in the middle of the day, *Idyll. i. 16.* See also Fletcher, *Faithf. Shepherds*, A. i. S. i. vol. iii. p. 107. who imitates Theocritus, without seeing the superstition annexed to the time of noon.

" Left the great Pan do awake,  
" That sleeping lies in a deep glade  
" Under a broad beech's shade."

Innuba neglecto marcescit et uva racemo, 65  
 Nec myrteta juvant ; ovium quoque tædet, at illæ  
 Mærent, inque suum convertunt ora magistrum.

Itē domum impasti, domino jam non vacat,  
 agni.

Tityrus ad corylos vocat, Alphesibæus ad ornos,  
 Ad falices Aegon, ad flumina pulcher Amyntas ;

“ Hic gelidi fontes, hic illita gramina musco, 71

“ Hic Zephyri, hic placidas interstrepit arbutus  
 “ undas :”

Ista canunt furdo, frutices ego nactus abibam.

Itē domum impasti, domino jam non vacat,  
 agni.

Mopsum ad hæc, nam me redeuntem forte notarat,  
 (Et callebat avium linguas, et fidera Mopsum,) 76

“ Thyrsi, quid hoc ?” dixit, “ quæ te coquit im-  
 “ proba bilis ?

“ Aut te perdit amor, aut te malè fascinat astrum ;

Ver. 65. *Innuba neglecto marcescit et uva racemo,*] The laurel is termed “ *innuba*,” Ovid, *Met.* x. 92, in allusion to the virgin Daphne. The vine, because neglected, is here called *unmarried*. Of the vine cultivated, *married to the elm*, see *Par. Lost*, B. v. 216—219. and the Note. Horace calls the plane-tree *cælebs*, because *not married*, as the elm is, to the vine, *Od.* II. xv. 4.

————— “ *platanusque cælebs*

“ *Evincet ulmos.*”

Ver. 66. ————— *ovium quoque tædet, at illæ*

*Mærent, inque suum convertunt ora magistrum.*] So, in *Lycidas*, v. 125.

“ The hungry sheep look up, and are not fed.”

WARTON.

“ Saturni grave sæpe fuit pastoribus astrum,  
 “ Intimæque obliquo figit præcordia plumbo.” 80  
 Ite domum impasti, domino jam non vacat,  
 agni.

Mirantur nymphæ, et “ quid te, Thyrsi, fu-  
 “ turum est ?

“ Quid tibi vis ?” aiunt ; “ non hæc solet esse  
 “ juventæ

“ Nubila frons, oculique truces, vultusque severi ;  
 “ Illa choros, lususque leves, et semper amorem  
 “ Jure petit : bis ille miser qui serus amavit.”

Ite domum impasti, domino jam non vacat,  
 agni.

Venit Hyas, Dryopéque, et filia Baucidis Aegle,  
 Docta modos, citharæque sciens, sed perdata fastu ;  
 Venit Idumanii Chloris vicina fluenti ; 90

Ver. 79. Planet-struck by the planet Saturn. See *Lycid.* v. 138, *Arcad.* v. 52. But why is the influence of this planet more particularly fatal to shepherds ? Unless on account of its coldness. It is in general called a noxious star : and Propertius says, L. iv. i. 84. “ Et grave Saturni fydus in omne caput.” Its melancholy effects are here expressed by its wounding the heart with an arrow of lead. And perhaps our author had a concealed allusion to this Saturnine Lead, in making his *Melancholy* the daughter of Saturn, *Il Pens.* v. 43.

“ With a sad *laden* downward cast, &c.” WARTON.

Ver. 89. *Docta modos, citharæque sciens,*] From Horace, *Od.* III. ix. 9. as Mr. Bowle and Mr. Warton observe ;

“ Dulces docta modos, et citharæ sciens.”

Ver. 90. The river Chelmer in Essex is called *Idumanium fluentum*, near its influx into Black-water bay. Ptolemy calls this bay *Portus Idumanicus*. WARTON.



Nil me blanditiæ, nil me solantia verba,  
 Nil me, si quid adest, movet, aut spes ulla futuri.

Ite domum impasti, domino jam non vacat,  
 agni.

Hei mihi! quam similes ludunt per prata juvenci,  
 Omnes unanimi secum sibi lege sodales! 93  
 Nec magis hunc alio quisquam secernit amicum  
 De grege; sic densi veniunt ad pabula thoes,  
 Inque vicem hirsuti paribus junguntur onagri:  
 Lex eadem pelagi; deserto in littore Proteus 99  
 Agmina Phocarum numerat, vilisque volucrum  
 Passer habet semper quicum sit, et omnia circum  
 Farra libens volitet, serò sua tecta revisens;  
 Quem si fors letho objecit, seu milvus adunco  
 Fata tulit rostro, seu stravit arundine fossor,  
 Protinus ille alium socio petit inde volatu. 105  
 Nos durum genus, et diris exercita fatis  
 Gens homines, aliena animis, et pectore discors;  
 Vix sibi quisque parem de millibus invenit unum;  
 Aut si fors dederit tandem non aspera votis,  
 Illum inopina dies, quâ non speraveris horâ, 110  
 Surripit æternum linquens in sæcula damnum.

Ite domum impasti; domino jam non vacat,  
 agni.

Ver. 99. ———— *deserto in littore Proteus &c.*] Virgil,  
*Georg.* iv. 432.

“ Sternunt se somno diversæ in littore Phocæ.

“ Ipse [Proteus] —

“ Confidit scopulo medius, numerumque recenset.”

BOWLE,

Heu quis me ignotas traxit vagus error in oras  
 Ire per aëreas rupes, Alpémque nivofam !  
 Ecquid erat tanti Romam vidisse sepultam, 115  
 (Quamvis illa foret, qualem dum viferet olim,  
 Tityrus ipse suas et oves et rura reliquit ;)  
 Ut te tam dulci possem caruisse sodale !  
 Possem tot maria alta, tot interponere montes,  
 Tot silvas, tot saxa tibi, fluviósq̃ue sonantes ! 120  
 Ah certè extremùm licuisset tangere dextram,  
 Et benè compositos placidè morientis ocellos,  
 Et dixisse, “ Vale, nostrî memor ibis ad astra.”  
 Ite domum impasti, domino jam non vacat,  
 agni.

Quamquam etiam vestrî nunquam meminisse  
 pigebit, 125  
 Pastores Thufci, Musis operata juvenus,  
 Hic Charis, atque Lepos ; et Thuscus tu quoque  
 Damon,  
 Antiquâ genus unde petis Lucumonis ab urbe.

Ver. 113. *Heu quis me ignotas &c.*] He has parodied a verse in Virgil's Eclogues, into a very natural and pathetick complaint, *Et quæ tanta fuit Romam*, &c. i. 27. And there is much address in the parenthesis introducing Virgil, which points out that verse.

WARTON.

Ver. 116. *(Quamvis illa foret, &c.)* Although Rome was as fine a city at present, as when visited by Tityrus or Virgil, *Ecl. i. ut sup.* WARTON.

Ver. 119. He addresses the same sentiment to Deodate while living, *El. iv. 21.* Milton, while in Italy, visited Rome twice.

WARTON.

Ver. 128. ————— *Lucumonis ab urbe.*] Luca, or

O ego quantus eram, gelidi cùm stratus ad Arnî  
Murmura, populëumque nemus, quà mollior  
herba, 130

Carpere nunc violas, nunc summas carpere  
myrtos,

Et potui Lycidæ certantem audire Menalcam !  
Ipse etiam tentare ausus sum ; nec, puto, multùm  
Displicui ; nam sunt et apud me, munera vestra,  
Fiscellæ, calathique, et cerca vincla cicutæ : 135  
Quin et nostra suas docuerunt nòmina fagos  
Et Datis, et Francinus, erant et vocibus ambo

Lucca, an ancient city of Tuscany, was founded by Lucumon or  
Leumon, an Etruscan king. See the first Note on *El. i.*

WARTON.

Ver. 137. *Et Datis, et Francinus,*] Carlo Dati of Florence,  
with whom Milton corresponded after his return to England. In  
a Latin Letter to Dati, dated at London, Apr. 21, 1647, Milton  
speaks of having sent this poem to Dati, and also mentions his  
intention of sending his book of Latin poems published two years  
before, 1645. *Prose-works*, vol. ii. 572. Dati has a Latin eu-  
logy prefixed to the *Poemata*, edit. 1673. So has Antonio Fran-  
cini an Italian ode of considerable merit.

In Burman's *Sylloge*, in a Letter from Cuperus to Heinsius,  
dated 1672, Carolus Datus is mentioned, "cujus eruditionis  
sponforem habeo librum *de vita Pittorum*," vol. ii. 671. That  
is, his *Lives of four of the Ancient Painters*. Again, in another  
from the same, dated 1676, his death is mentioned with much re-  
gret, where he is called *vir in Etruscis præstantissimus*, and one  
whose loss would be deeply felt by the learned, *ibid.* 693. In  
another, from N. Heinsius, dated 1647, he is called "amicissi-  
mum mihi juvenem," *iii.* 193. Again, *ibid.* 806, 820, 826, 827.  
In another from the same, dated 1652, "Scribit ad me Datus  
Florentiæ in Mediceo codice extare, &c." *ibid.* 294. He cor-  
responds with J. Vossius in 1647, *ibid.* 573. Vossius, and others,

Et studiis noti, Lydorum sanguinis ambo.

Ite domum impasti, domino jam non vacat,  
agni.

with him to publish Doni's book of Inscriptions, *ibid.* 574. seq. Spanheim, in 1661, writes to N. Heinsius to introduce him to Carlo Dati and other learned men at Florence, *ibid.* 817. In a Letter from N. Heinsius dated 1676, "Mors repentina Caroli Dati quanto mœrore me confecerit, vix est ut verbis exprimatur. Ne nunc quidem, cùm virum cogito, à lacrymis temperare possum &c." vol. iv. 409. See also vol. v. 577, 578. In a Letter to Christina queen of Sweden dated 1652, from Florence, N. Heinsius sends her an Italian epigram by Dati, much applauded, *on her late accident*, *ibid.* 757. Again from the same to the same, 1652, "Habes et hic Caroli Dati Epigramma Etruscum. Est autem ille, quod et aliâ monui occasione, magni inter Florentinos Poetas nominis; laudes tuas singulari parat poemate," *Ibid.* 758. See also p. 744, 742, 472. He was celebrated for his skill in Roman antiquities. A Dissertation is addressed to him from Octavio Falconieri, concerning an inscribed Roman brick taken from the rubbish of an ancient Roman structure, destroyed for rebuilding the Portico of the Pantheon, 1661. *Grævii Roman. Antiquit.* iv. 1483. WARTON.

There are two interesting letters from Dati, on literary subjects, in M. Gudii et Doctorum Virorum ad Eum Epistolæ, &c. Curante P. Burmanno, Ultraject. 1697." 4o pp. 63, 64.

Besides his *Lives of the Painters*, already noticed, published in 1667, Dati committed to the press, in 1669, his *Panegyrick on Louis the fourteenth*; which has been translated from the Italian into French. Rolli mentions other works of Dati.

Ver. 138. ———— *Lydorum sanguinis ambo.*] Of the most ancient Tuscan families. The Lydians brought a colony into Italy, whence came the Tuscans. On this origin of the Tuscans from the Lydians, Horace founds the claim of the Tuscan Mæcenas to a high and illustrious ancestry, *Sat.* i. vi. 1.

"Non quia, Mæcenas, *Lydorum* quicquid *Etruscos*

"Incoluit fines, nemo *generosior* est te."

See also Propertius, III. ix. 1. WARTON.

Hæc mihi tum læto dictabat roscida luna, 140

Dum solus teneros claudebam cratibus hædos.

Ah quoties dixi, cùm te cinis ater habebat,

Nunc canit, aut lepori nunc tendit retia Damon,

Vimina nunc textit, varios sibi quod fit in usus!

Et quæ tum facili sperabam mente futura 145

Arripui voto levis, et præsentia finxi;

“Heus bone! numquid agis? nisi te quid fortè

“retardat,

“Imus? et argutâ paulùm recubamus in umbrâ,

“Aut ad aquas Colni, aut ubi jugera Cassibe-

“launi?

“Tu mihi percurres medicos, tua gramina,

“fuccos,

150

Ver. 140. *Hæc mihi tum læto dictabat roscida luna,  
Dum solus teneros claudebam cratibus hædos.*] As in  
*Lycidas*, v. 29.

“Battening our flocks with the fresh dew of night.”

The *crates* are the *wattled cotes* in *Comus*, v. 345. WARTON.

Milton's allusion is, in both places, to Horace, *Epod.* ii. 45.

“*Claudensque textis cratibus lætæm pecus.*”

*Wattled*, it may be added, is a participle of Sylvester's, *Du Bart.*  
1621, p. 44. “Their *wattled* locks gush all in rivers out.”

Ver. 149. *Aut ad aquas Colni, aut ubi jugera Cassibelanni?*] The river Colne flows through Buckinghamshire and Hertfordshire, in Milton's neighbourhood. His father's house and lands, at Horton, near Colnbrook, were held under the earl of Bridgewater, before whom *Comus* was acted.

By *jugera Cassibelanni*, we are to understand *Verulam* or Saint Alban's, called the town of Cassibelan, an ancient British king. See *Camd. Brit.* i. 321. edit. Gibb. 1772. Milton's appellations are often conveyed by the poetry of ancient fable. WARTON.

Ver. 150. *Tu mihi percurres medicos, tua gramina, fuccos,*] *Deodate* is the shepherd-lad in *Comus*, v. 619.

“ Helleborúmque, humilésque crocos, foliúmque  
 “ hyacinthi,  
 “ Quasque habet ista palus herbas, artésque me-  
 “ dentúm.”

Ah percant herbæ, percant artésque medentúm,  
 Gramina, postquam ipsi nil profecere magistro !  
 Ipse etiam, nam nescio quid mihi grande sonabat  
 Fistula, ab undecimâ jam lux est altera nocte, 156  
 Et tum fortè novis admôram labra cicutis,  
 Diffiluere tamen ruptâ compage, nec ultra  
 Ferre graves potuere sonos : dubito quoque ne sim  
 Turgidulus, tamen et referam ; vos cedite, silvæ.

Ite domum impasti, domino jam non vacat,  
 agni. 161

Ipse ego Dardanias Rutupina per æquora puppes

— “ A certain shepherd lad,

“ Of small regard to see to, yet well skill'd

“ In every virtuous plant and healing herb, &c.”

See Note on *El.* vi. 90. WARTON.

Ver. 155. He hints his design of quitting pastoral, and the lighter kinds of poetry, to write an epick poem. This, it appears, by what follows, was to be on some part of the ancient British story. WARTON.

Ver. 162. *Ipse ego Dardanias &c.*] The landing of the Trojans in England under Brutus. Rhotupium is a part of the Kentish coast.

Brutus married Inogen, the eldest daughter of Pandrasus a Grecian king ; from whose bondage Brutus had delivered his countrymen the Trojans. Brennus and Belinus were the sons of Molutius Dunwallo, by some writers called the first king of Britain. The two sons carried their victorious arms into Gaul and Italy. Arviragus, the son of Cunobelin, conquered the Roman general Claudius. He is said to have founded Dover-castle. WARTON.

Dicam, et Pandrafidos regnum vetus Inogeniæ,  
 Brennúmque Arviragúmque duces, priscúmque  
 Belinum, 164

Et tandem Armoricos Britonum sub lege colonos ;  
 Tum gravidam Arturo, fatali fraude, Iögernem,  
 Mendaces vultus, assumptáque Gorlöis arma,  
 Merlini dolus. O mihi tum si vita superfit,

Ver. 165. *Et tandem Armoricos Britonum sub lege colonos ;*] Milton, in his *Hist. of England*, relates that the ancient chronicles of Armorica or Bretagne “attest the coming thither of the Britons to be then first when they fled from the Saxons ; and indeed the name of Britain in France is not read till after that time.” B. iii. fol. edit. p. 47. “Some think,” he says, “Armorica to have been peopled with Britons long before.” Ibid, p. 46. See also Leland’s *Comment. in Cygneam Cautionem*, edit. 1658, p. 38.

Ver. 166. *Tum gravidam Arturo, &c.*] Iogerne was the wife of Gorlois prince of Cornwall. Merlin transformed Uther Pendragon into Gorlois ; by which artifice Uther had access to the bed of Iogerne, and begat king Arthur. This was in Tintagel-castle in Cornwall. See Geffr. Monm. viii. 19. The story is told by Selden on the *Polybion*, S. i. vol. ii. 674.

Perhaps it will be said, that I am retailing much idle history. But this is such idle history as Milton would have clothed in the richest poetry. WARTON.

This transformation of Uther Pendragon is also related by Bale : “Utherium regem in Gorloidis transformabat speciem, ut Iogernæ uxoris potiretur amplexu, ex quo concubitu Arthurium et Annam progeniuit.” Balei *Script. Brit.* edit. Gippesvici, 1548, 4to. fol. 27. In the *Mir. for Magistrates*, Uther’s passion is related in a poem of considerable length by Tho. Blenerhasset ; in which, however, Merlin’s artifice is not noticed. The poet elegantly calls Iogerne “the bright-checkt Igren.”

Ver. 168. *O mihi &c.*] I have corrected the pointing. “And O, if I should have long life to execute these designs, you, my rural pipe, shall be hung up forgotten on yonder ancient pipe :

Tu procul annosâ pendebis, fistula, pinu, 169  
 Multùm oblita mihi; aut patriis mutata Camœnis  
 Brittonicum strides, quid enim? omnia non licet  
 uni,  
 Non sperâsse uni licet omnia, mî satis ampla  
 Merces, et mihi grande decus (sim ignotus in  
 ævum  
 Tum licèt, externo penitùsque inglorius orbi,)  
 Si me flava comas legat Ufa, et potor Alauni, 175  
 Vorticibùsque frequens Abra, et nemus omne  
 Treantæ,

you are now employed in Latin strains, but you shall soon be exchanged for English poetry. Will you then found in rude British tones?—Yes—We cannot excell in all things. I shall be sufficiently contented to be celebrated at home for English verse." Our author says in the Preface to *Ch. Gov.* B. ii. "Not caring to be once named abroad, though perhaps I could attain to that: but content with these British islands as my world," *Prose-works*, vol. i. 60. WARTON.

Ver. 175. *Si me flava comas legat Ufa, et potor Alauni,*] *Ufa* is perhaps the Ouse in Buckinghamshire. But other rivers have that name, which signifies water in general. *Alaunus* is Alain in Dorsetshire, Alonde in Northumberland, and Camlan in Cornwall; and is also a Latin name for other rivers. WARTON.

"The *Ufe*," says Harrison, in his *Descript. of Britain*, p. 49. b, "ryfeth about West Wigham out of one of the Chiltern hills." I think, with Mr. Bowle, that Milton has noticed this rill on account of his residence in Buckinghamshire.

Ver. 176. *Vorticibùsque frequens Abra,*] So Ovid, of the river Evenus, *Metam.* ix. 106.

"*Vorticibusque frequens erat, atque impervius amnis.*"  
 And Tyber is "*densus vorticibus*," *Fast.* vi. 502.

*Abra* has been used as a Latin name for the Tweed, the Humber, and the Severn, from the British *Abren*, or *Aber*, a river's



Et Thamefis meus ante omnes, et fusca metallis  
Tamara, et extremis me discant Orcades undis.

Itē domum impasti, dō ino jam non vacat,  
agni.

Hæc tibi servabam lentâ sub cortice lauri, 180  
Hæc, et plura simul; tum quæ mihi pocula  
Mansus,

mouth. Of the three, I think the Humber, *varicibus frequens*, is intended. Leland proves from some old monkish lines, that the Severn was originally called *Abien*; a name, which afterwards the Welsh bards pretended to be derived from king Loecrine's daughter *Abrine*, not *Sabrine*, drowned in that river. *Comm. Cŷgn. Cant.* vol. ix. p. 67. edit. 1744. In the Tragedy of *Loecrine*, written about 1594, this lady is called *Sabren*. *Suppl. Shaksp.* vol. ii. p. 262. A. iv. S. v. "Yes, damfels, yes, *Sabren* shall surely die, &c." And it is added, that the river [Severn] into which she is thrown, was thence called *Sabren*. *Sabren*, through *Sisfen*, easily comes to *Severn*. In the same play, Humber the Scythian king exclaims, p. 246. A. iv. S. iv. "And gentle *Aby* take my troubled corse." That is, the river *Aby*, which just before is called *Abis*. Ptolemy, enumerating our rivers that fall into the eastern sea, mentions *Abi*; but probably the true reading is *Abri*, which came from *Aber*. *Aber* might soon be corrupted into *Humber*. The derivation of the Humber from Humber, king of the Huns, is as fabulous, as that the name Severn was from *Abrine* or *Sabrine*. But if Humber, a king of the Huns, has any concern in this name, the best way is to reconcile matters, and associate both etymologies in *Hun-Aber*, or *Humber*. WARTON.

Ver. 176. ————— *nemus omne Treantæ,*] The river Trent. In the next line, he calls Thamefis, *meus*, because he was born in London. WARTON.

Ver. 177. ————— *fusca metallis*  
*Tamara,*] The river Tamar in Cornwall, tinctured with tin-mines. WARTON.

Manfus, Chalcidicæ non ultima gloria ripæ,  
 Bina dedit, mirum artis opus, mirandus et ipse,  
 Et circum gemino cælaverat argumento :  
 In medio rubri maris unda, et odoriferum ver, 185  
 Littora longa Arabum, et sudantes balfama filvæ,  
 Has inter Phœnix, divina avis, unica terris,  
 Cæruleum fulgens diversicoloribus alis,  
 Auroram vitreis surgentem respicit undis ;  
 Parte aliâ polus omnipotens, et magnus Olympus :  
 Quis putet ? hîc quoque Amor, pictæque in nube  
 pharetræ, 191  
 Arma corusca faces, et spicula tincta pyropo ;

Ver. 182. *Manfus, Chalcidicæ non ultima gloria ripæ,*] Manfo celebrated in the last poem, and a Neapolitan. A people called the *Chalcidici* are said to have founded Naples. See the third Epigram on Leonora, v. 4. "Corpora *Chalcidico* sacra dedisse rogo." And Virgil's tenth Eclogue, "*Chalcidico* versu," v. 50. And *Æn.* vi. 17. WARTON.

Ver. 183. Perhaps a poetical description of two real cups thus richly ornamented, which Milton received as presents from Manfo at Naples. He had flattered himself with the happiness of shewing these tokens of the regard with which he had been treated in his travels, to Deodate, at his return. Or perhaps this is an allegorical description of some of Manfo's favours. WARTON.

Ver. 189. *Auroram vitreis surgentem respicit undis ;*] See *In Quint. Nov.* v. 66. So Buchanan, *Silv.* iii. p. 51. edit. supr. "Maris vitreas undas." Compare *Comus*, v. 861, and *Paraphr. Psalm* cxiv. ver. 17.

Ver. 192. *Arma corusca faces, et spicula tincta pyropo ;*] See the Note on *Eleg.* vii. 47. And Tasso's *Aminta*, Prolog. Love, the speaker :

"Ch' à me fu, non à lei, concessa in forte

"La face onnipotente, e l' arco d' oro."

Nec tenues animas, pectúsque ignobile vulgi,  
Hinc ferit ; at, circum flammantia lumina tor-  
quens,

Semper in erectum spargit sua tela per orbes 195  
Impiger, et pronos nunquam collimat ad ictus :  
Hinc mentes ardere sacrae, formæque deorum.

Tu quoque in his, nec me fallit spes lubrica,  
Damon,

Tu quoque in his certè es, nam quò tua dulcis  
abiret

Sanctâque simplicitas, nam quò tua candida virtus ?  
Nec te Lethæo fas quævisse sub orco, 201

Again,

————— “ e questo dardo,  
“ Se bene egli non hà *la punta d' oro*,  
“ E di tempre divine, &c.”

Ver. 195. He aims his darts upwards, *per orbes*, among the stars. He wounds the gods. WARTON.

Ver. 201. *Nec te Lethæo fas quævisse sub orco*, &c.] From this line to the last but one, the imagery is almost all from his own *Lycidas*, v. 181.

“ Weep no more, woful shepherds, weep no more ;  
“ For Lycidas your sorrow is *not dead*.—  
— “ Lycidas sunk low, but *mounted high*—  
“ Where, other groves and other streams along,  
“ With nectar pure his oozy locks he laves,  
“ And hears the *unexpressive nuptial song*,  
“ In the *blest kingdoms* meek of joy and love.  
“ There entertain him all the Saints above,  
“ In solemn troops, and sweet societies,  
“ Who sing, and singing in their glory move.—  
“ Henceforth thou art the *Genius of the shore*.”

Here is a strain of mystick devotion, yet with some tincture of classical fiction, exalted into poetry. WARTON.

Nec tibi conveniunt lacrymæ, nec flebimus ultra :  
 Ite procul, lacrymæ ; purum colit æthera Damon,  
 Æthera purus habet, pluvium pede reppulit  
 arcum ;

Heroúmque animas inter, divósque perennes, 205  
 Æthereos haurit latices, et gaudia potat  
 Ore sacro. Quin tu, cœli post jura recepta,  
 Dexter ades, placidúsque fave quicumque vocaris,  
 Seu tu noster eris Damon, five æquior audis  
 Diodatus, quo te divino nomine cuncti 210  
 Cœlicolæ nôrint, filvisque vocabere Damon.  
 Quòd tibi purpureus pudor, et sine labe juvenus  
 Grata fuit, quòd nulla tori libata voluptas,  
 En etiam tibi virginei servantur honores ;  
 Ipse caput nitidum cinctus rutilante coronâ, 215  
 Lætáque frondentis gestans umbracula palmæ,  
 Æternùm perages immortales hymenæos ;

Ver. 214. *En etiam tibi virginei servantur honores ;*] Deodate and Lycidas were both unmarried. See *Revelations*, for his allusion, xiv. 3, 4. " These are they which were not defiled with women, for they are virgins, &c." WARTON.

Ver. 216. *Lætáque frondentis gestans umbracula palmæ,*  
*Æternùm perages immortales hymenæos ;*] The same description, from *Revelat.* vii. 9, 10, is transferred into *Par. Lost*, vi. 882, &c. Tasso has the same allusion :

" E mille fiate felice è quell' alma,

" Che ha del ben oprar corona, e palma."

Compare Pope's *Eloísa*, ver. 317.

" I come, I come! prepare your roscate bowers,

" Celestial palms, and ever-blooming flowers, &c."

Cantus ubi, choreisque furiſt lyra miſta beatis,  
Feſta Sionæo bacchantur et Orgia thyſo \*.

\* Doctör Johnſon obſerves, that this poem is “written with the common but childiſh imitation of paſtoral life.” Yet there are ſome new and natural country images, and the common topics are often recommended by a novelty of elegant expreſſion. The paſtoral form is a fault of the poet’s times. It contains alſo ſome paſſages which wander far beyond the bounds of bucolick ſong, and are in his own original ſtyle of the more ſublime poetry. Milton cannot be a ſhepherd long. His own native powers often break forth, and cannot bear the aſſumed diſguiſe. WARTON.

Jan. 23, 1646.

*Ad JOANNEM ROUSIUM Oxoniensis Academiæ  
Bibliothecarium \*.*

*De libro Poematum amissò, quem ille sibi demò mitti  
postulabat, ut cum aliis nostris in Bibliothecà pub-  
licà reponet, Ode.*

*Ode tribus constat Strophis, totidémque Antistrophis,  
unà demum Epodo clausis; quas, tanetsi omnes nec  
versuum numero, nec certis ubique colis exactè re-  
spondeant, ità tamen secuimus, commodè legendi  
potius, quàm ad antiquos concinendi modos rationem  
spectantes. Alioquin hoc genus rectiùs fortassè  
dici monostrophicum debuerat. Metra partim sunt  
κατὰ σχίσιν, partim ἀπολειμμένα. Phaleucia quæ  
sunt, Spondaum tertio loco bis admittunt, quod  
idem in secundo loco Catullus ad libitum fecit.*

*Strophe 1.*

GEMELLE cultu simplici gaudens liber,  
Fronte licèt geminâ,

\* *John Rouse*, or *Ruffe*, Master of Arts, fellow of Oriel col-  
lege Oxford, was elected chief librarian of the Bodleian, May 9,  
1620. He died in April, 1652, and was buried in the chapel of  
his college. He succeeded to Thomas James, the first that held  
this office from the foundation. In painted glass, in a window of  
the Provost's Lodgings at Oriel college, are the heads of sir  
Thomas Bodley, James, and Rouse, by Van Ling. Herne says,  
they were put up by Rouse: they were probably brought from

Munditiéque nitens non operosâ ;  
Quem manus attulit

Roufe's apartment to the Provost's Lodgings, when the College was rebuilt "about 1640." Hearne, MSS. Coll. xii. p. 13. Roufe's portrait, large as life, a three quarters length, and coeval, is in the Bodleian library. He published an Appendix to James's Bodleian Catalogue, Oxon. 1636. 4to. In 1631, the University printed, "Epistola ad Johannem Cirenbergium, ob acceptum Synodaliū Epistolarum Concilii Basileensis Αὐτοῦματον, præfixa variorum carminibus honorariis in eundem Cirenbergium. Oxon. 1631." In quarto. Where among the names of the writers in Latin, are Richard Busby of Christ Church, afterwards the celebrated Master of Westminster: Jasper Maine, and Thomas Cartwright, both well known as English poets, and of the same college: and Thomas Masters of New-college, author of the famous Greek Ode on the Crucifixion. The Dedication, to Cirenberg, is written by our librarian Roufe, who seems to have conducted the publication. In it he speaks of his Travels, and particularly of his return from Italy through Basil. He has a copy of not inelegant Latin Elegiacs, in the Oxford verses, called *Britannice Natalis*, Oxon. 1630. 4to. p. 62. Hearne says, that Roufe was intimate with Burton, author of the celebrated book on *Melancholic*; and that he furnished Burton with choice books for that work. MSS. Coll. cxli. p. 114. He lived on terms of the most intimate friendship with G. J. Vossius; by whom he was highly valued and respected for his learning, and activity in promoting literary undertakings. This appears from Vossius's Epistles to Roufe, viz. *Epp.* 73, 130, 144, 256, 409, 427. See Colomelius's *Vossii Epistole*, Lond. 1690. fol. There is also a long and well-written Epistle from Roufe to Vossius, *Ep.* 352. *ibid.* ad calc. p. 241. Degory Wheare, the first Camden Professor, sends his Book *De Rutine et Methodo legendi Historias*, in 1625, to Roufe, with a Letter inscribed, "*Joanni Roufæo* literatissimo Academico meo." See Wheare *Epistolarum Eucharisticarum Fasciculus*, Oxon. 1628. 12mo. p. 113. Not only on account of his friendship with Milton, which appears to have subsisted in 1637, but because he retained his librarianship and fellowship through Cromwell's

Juvenilis olim,  
Sedula tamèn haud nimii poetæ ;

5

Usurpation, we may suppose Rouse to have been puritanically inclined. See Notes on Sir Henry Wotton's *Letter* prefixed to *Comus*. However, in 1627, he was expelled from his fellowship; but, soon afterwards, making his peace with the Presbyterian Visitors, was restored, Walker's *Suff. Cler.* P. ii. p. 132. We are told also by Walker, that, when the presbyterian officers proceeded to search and pillage sir Thomas Bodley's chest in the library, they quitted their design, on being told that there was to be found there, "by Rouse the librarian, a *confiding brother*." Ibid. P. i. p. 143. Wood says, that when Lord Pembroke, Cromwell's Chancellour of the University of Oxford, took his chair in the Convocation-house, in 1648, scarcely any of the loyal members attended, but that Rouse was present, *Hist. Ant. Univ. Oxon.* i. 401. col. 2. Probably Milton might become acquainted with Rouse, when he was incorporated a Master of Arts at Oxford in 1635. Neale says, the Assembly of Divines, in 1645, recommended the new version of the Psalms by Mr. Rouse, to be used instead of Sternhold's, which was grown obsolete, *Hist. Pur.* vol. iii. 315. edit. 1736. But this was Francis Rouse originally of Broadgate-Hall Oxford, one of the assembly of Divines, the presbyterian provost of Eton college, and an active instrument in the Calvinistick visitation of Oxford: whose works were collected and published together at London, in 1657, under the title "Treatises and meditations dedicated to the Saints, and to the Excellent throughout the three kingdoms." His Psalms appeared in 1641. Butler says of these Psalms, "When Rouse stood forth for his trial, Robin Wisdom [in Sternhold and Hopkins] was found the better poet," *Remains*, edit. 1754, p. 230. I know not if he was related to the librarian. But Wood mentions our librarian Rouse, as conveying, in 1626, an old hostel to Pembroke college Oxford, which was converted into Lodgings for the Master of that college, then recently founded in Broadgate Hall; and which Rouse had just purchased of Dr. Clayton, preferred from the Principality of that Hall to the Mastership of the new college, *Hist. Univ. Oxon.* ii. 336.



Dum vagus Aufonias nunc per umbras,  
Nunc Britannica per vireta lufit,

col. 2. I recite this anecdote, as it seems to suggest a conjecture, corroborated by other circumstances, that the librarian was related to Francis Rouse abovementioned, the presbyterian provost of Eton, who was bred in Broadgate Hall, and at his death in 1657, became a liberal benefactor to Pembroke college.

Milton, at Rouse's request, had given his little volume of poems, printed in 1645, to the Bodleian library. But the book being lost, Rouse requested his friend Milton to send another copy. In 1646, another was sent by the author, neatly but plainly bound, *munditie nitens non operosa*, in which this ode to Rouse, in Milton's own hand-writing, on one sheet of paper, is inserted between the Latin and English Poems. It is the same now marked M. 168. *Art.* 8vo. In the same library, is another small volume, uniformly bound with that last mentioned, of a few of Milton's prose tracts, the first of which is of *Reformation touching Church Discipline*, printed for T. Underhill, 1641. 4to. Marked F. 56. *Tb.* In the first blank leaf, in Milton's own hand-writing is this inscription, never before printed. "Doctissimo viro proboque librorum aestimatori *Johanni Rousio*, Oxoniensis Academiae Bibliothecario, gratum hoc sibi fore testanti, Joannes Miltonus opuscula hæc sua, in Bibliothecam antiquissimam atque celeberrimam adfiscenda, libens tradit: tanquam in memorie perpetuæ funum, emeritamque, uti sperat, invidiæ calumniæque vacationem, si veritati bonoque simul eventui fatis sit litatum. Sunt autem De Reformatione Angliæ, Lib. 2.—De Episcopatu Prælatice, Lib. 1.—De ratione Politicæ Ecclesiasticæ, Lib. 1.—Animadversiones in Remonstrantis Defensionem, Lib. 1.—Apologia, Lib. 1.—Doctrina et disciplina Divortii, Lib. 2.—Judicium Bucerii de Divortio, Lib. 1.—Colasterion, Lib. 1.—Tetrachordon in aliquot præcipua Scripturæ loca de Divortio, instar Lib. 4.—Arcopagitica, sive de libertate Typographiæ oratio.—De Educatione lægenuorum epistola \*.—*Pœmata Latina, et Anglicana selectiora*." About the year 1720, these two volumes, with other small books, were hastily, perhaps contemptuously, thrown aside as duplicates, either real or

\* Treatise of Education to Hardlib.

## Infons populi, barbitoque devius

pretended : and Mr. Nathaniel Crynes, an esquire beadle, and a diligent collector of scarce English books, was permitted, on the promise of some future valuable bequests to the library, to pick out of the heap what he pleased. But he, having luckily many more grains of party prejudice than of taste, could not think any thing worth having that bore the name of the republican Milton ; and therefore these two curiosities, which would be invaluable in a modern auction, were fortunately suffered to remain in the library, and were soon afterwards honourably restored to their original places. WARTON.

Wood informs us, that Fairfax, Cromwell, &c. having been admitted to the degree of Doctor of Civil Law, went, after the ceremony, to the Bodleian Library, where they were received with a speech by the keeper, Rouse. See *Annals Univ. Ox.* edit. Gutch, vol. ii. 620. Rouse prevented the plundering of Bodley's Chest. Ibid, 625. He bequeathed twenty pounds to the Library. Ibid, 944.

Ver. 1. *Gemelle cultu simplici gaudens liber,*

*Fronde licet gemina, &c.*] By *Fronde gemina*, we are to understand, metaphorically, the *two-fold leaf*, the Poems both English and Latin, of which the volume consisted. So the Bodleian manuscript, and printed copies : but *fronte* is perhaps a better reading. This volume of Poems, 1645, has a double *front* or title-page ; both separate and detached from each other, the one, at the beginning, prefixed to the Latin, and the other, about the middle, to the English poems. Under either reading, the volume is *Liber gemellus*, a double book, as consisting of two distinct parts, yet *cultu simplici*, under the form and appearance, the *habitu*, of a single book. WARTON.

It must be mentioned, that in Milton's book the *English poems are placed first*, and the Ode immediately follows the title-page of the Latin poems. This, and two or three other slight alterations in the quotation from Milton's larger volume, in the preceding Note, are made from the original.

Ver. 9. *Infons populi,*] Guiltless as yet of engaging in the popular disputes of these turbulent times. WARTON.

Indulſit patrio, mox itidem pectine Daunio 10  
 Longinquum intonuit melos  
 Vicinis, et humum vix tetigit pede :

*Antistrophe.*

Quis te, parve liber, quis te fratribus  
 Subduxit reliquis dolo ?  
 Cùm tu miſſus ab urbe, 15  
 Docto jugiter obſecrante amico,  
 Illuſtre tendebas iter  
 Thameſis ad incunabula  
 Cærulei patris,  
 Fontes ubi limpidi 20  
 Aonidum, thyafuſque facer,  
 Orbi notus per immenſos  
 Temporum lapſus redeunte cœlo,  
 Celebérque futurus in ævum ?

*Strophe 2.*

Modò quis deus, aut editus deo, 25  
 Priſtinam gentis miſeratus indolem,  
 (Si fatiſ noxas luimus priores,  
 Mollique luxu degener otium,)

Ver. 10. ————— *mox itidem pectine Daunio*] His Italian  
 Sonnets. WARTON.

Ver. 18. *Thameſis ad incunabula*] The Thames, or Iſis, riſes  
 not very many miles weſt of Oxford about Creeklade in Glouceſter-  
 ſhire. Unleſs he means the junction of Tame and Iſis, fancifully  
 ſuppoſed to produce Thameſis, at Dorcheſter near Oxford.

WARTON.

Tollat nefandos civium tumultus,  
 Almáque revocet studia sanctus, 30  
 Et relegatas sine sede Musas  
 Jam penè totis finibus Angligenum;  
 Immundásque volucres,  
 Unguibus imminentes,  
 Figat Apollineâ pharetrâ, 35  
 Phincámque abigat pestem procul amne Pegaseo?

*Antistrophe.*

Quin tu, libelle, nuntii licèt malâ  
 Fide, vel oscitantâ,  
 Semel erraveris agmine fratrum,  
 Seu quis te teneat specus, 40  
 Seu qua te latebra, forsan unde vili  
 Callo tereris institoris insulsi,  
 Lætare felix : en iterum tibi

Ver. 29. *Tollat nefandos civium tumultus, &c.*] I fear Milton is here complaining of evils, which his own principles contributed either to produce or promote. But his illustrations are so beautiful, that we forget his politicks in his poetry.

In reflecting, however, on those evils, I cannot entirely impute their origin to a growing spirit of popular faction. If there was anarchy on one part, there was tyranny on the other: the dispute was a conflict "between governours who ruled by will not by law, and subjects who would not suffer the law itself to controul their actions." *Balguy's Sermons*, p. 55. WARTON.

Ver. 33. *Immundásque volucres, &c.*] He has almost a similar allusion, in the *Reason of Church Government, &c.* He compares Prelacy to the Python, and adds, "till like that sen-born serpent he be shot to death with the darts of the sun, the pure and powerful beams of God's word," *Prose-works*, i. 74. WARTON.

Spes nova fulget, posse profundam  
Fugere Lethen, vehique superam 45  
In Jovis aulam, remige pennâ :

*Strophe 3.*

Nam te Roûsus fui  
Optat peculi, numeróque iusto  
Sibi pollicitum queritur abesse ;  
Rogátque venias ille, cujus inclyta 50  
Sunt data virûm monumenta curæ :  
Téque adytis etiam sacris  
Voluit reponi, quibus et ipse præsidet,  
Æternorum operum custos fidelis ;  
Quæstórque gazæ nobilioris, 55

Ver. 46. ——— remige pennâ :] This reminds us of a kindred allusion in *Paradise Lost*, "his sail-broad vans," B. ii. 927. And this idea he had used before, of the English dragon *Superstition*, "this mighty sail-wing'd monster," *Cb. Governm.* B. ii. But Spenser had it before of a dragon not less formidable, *Faer. Qu.* i. xi. 10. 18. And the monster in Ariosto, suggested by archbishop Turpin, which fights with Bayardo, has wings, "che parean duo vele," *Orl. Fur.* xxxiii. 84. See *Observat. Spenser's* F. Q. ii. 207. And *y.* 208. In *Quins. Novembr.*

WARTON.

See also the Notes on *Par. Lost*, B. ii. 927.

Ver. 55. The paintings, statues, tapestry, tripods, and other inestimable furniture of Apollo's temple at Delphi, are often poetically described in the *Iou*. See particularly, *v.* 185. seq. *v.* 1146. seq. Its images of gold are mentioned in the *Phœnissæ*, *v.* 128. The riches of the treasures of this celebrated shrine were proverbial even in the days of Homer, *Il.* ix. 404. "All these were offerings, ANACHMATA, *Down Dipsas*, made by eminent personages who visited the temple. WARTON, *NOTES*

Quàm cui præfuit Iön,  
 Clarus Erechtheides,  
 Opulenta dei per templa parentis,  
 Fulvósque tripodas, donáque Delphica,  
 Iön, Actæâ genitus Creusâ.

60

*Antistrophe.*

Ergo, tu visere lucos  
 Musarum ibis amœnos;  
 Diámque Phœbi rursus ibis in domum,  
 Oxoniâ quam valle colit,  
 Delo posthabitâ,  
 Bifidóque Parnassi jugo:  
 Ibis honestus,  
 Postquam egregiam tu quoque fortem  
 Nactus abis, dextri prece sollicitatus amici.  
 Illic legeris inter alta nomina  
 Authorum, Graiæ simul et Latinæ  
 Antiqua gentis lumina, et verum decus.

65

70

*Epodos.*

Vos tandèm, haud vacui mei labores,  
 Quicquid hoc sterile fudit ingenium,  
 Jam serò placidam sperare jubeo  
 Perfunctam invidiâ requiem, sedésque beatas,  
 Quas bonus Hermes,

75

[*Vet. 56. Quam cui præfuit Iön, &c.*] Ion, the treasurer of the Delphick temple, abounding in riches: Euripides's tragedy of Ion evidently occasioned this allusion. Euripides calls Ion, *ΧΡΕΙΟΤΑΤΑΡΧΑ*, v. 54. *Warton*:

c c 3



Et tutela dabit solers Roûsi ;  
 Quò neque lingua procax vulgi penetrabit, atque  
     longè  
 Turba legentùm prava faceffet : 80  
 At ultimi nepotes,  
 Et cordatior ætas,  
 Judicia rebus æquiùra forsitan  
 Adhibebit, integro sinu.  
 Tum, livore sepulto, 85  
 Si quid mereamur sana posteritas sciet,  
 Roûsio favente.

Ver. 78. If he meant this verse for an hendecasyllable, there is a false quantity in *solers*. The first syllable is notoriously long.

WARTON.

Ver. 86. The reader will recollect, that this Ode was written and sent in 1646. Milton here alludes to the severe censures which he had lately suffered, not only from the episcopal, but even from the presbyterian, party. About the year 1641, our author, well knowing how much the puritans wanted the assistance of abilities and learning, attacked the order of bishops and the entire constitution of the Church of England, in three or four large and laboured treatises. One of these, his Reply to bishop Hall's Remonstrance, was answered the same year by an anonymous antagonist, supposed to be the bishop's son; who calls Milton a blasphemer, a drunkard, a profane swearer, and a frequenter of brothels, asserting at the same time, that he was expelled the University of Cambridge for a perpetual course of riot and debauchery. About the year 1644, Milton published his tracts on Divorce. Here he quarrelled with his own friends. These pieces were instantly anathematized by the thunder of the presbyterian clergy, from the pulpit, the press, and the tribunal of the Assembly of Divines at Westminster. By the leaders of that persuasion, who were now predominant, and who began in their turn to find that novelties were dangerous, he was even summoned before the House of

Lords. It is in reference to the rough and perhaps undeserved treatment which he received, in consequence of the publication of these dissertations in defence of domestick liberty, that he complains in his twelfth Sonnet,

“ I did but prompt the age to quit their *clogs* .  
 “ By the known rules of ancient liberty,  
 “ When straight a barbarous noise environs me  
 “ Of owls and cuckoos, asses, apes, and dogs, &c.”

And the preceding Sonnet on the same subject, is thus entitled, “ On the *Detraction* which followed upon my writing certain Treatises.”

But these were only the beginnings of obloquy. He was again to appeal to posterity for indulgence. *Evil Tongues*, together with many *Evil Days*, were still in reserve. The commonwealth was to be disannulled, and monarchy to be restored. The Defence of the King's Murther was not yet burnt by the common hangman. In the year 1676, his official Latin Letters were printed. In the Preface, the editor says of the author, “ Est forsitan dignissimus qui ab omnibus legeretur Miltonus, nisi styli sui facundiam et puritatem *turpissimis moribus* inquinasset.” Winstanly thus characterises our author. “ He is one whose natural parts might deservedly give him a place among the principal of our English poets.—But his fame is gone out like a candle in a snuff, and his memory will always stink, which might have ever lived in honourable repute, had he not been a notorious traitor, &c.” *Lives of the Poets*, p. 175, edit. 1687.

I mention these descriptions of Milton, among many others of a like kind which appeared soon after his death, because they probably contain the tone of the publick opinion, and seem to represent the general and established estimation of his character at that time; and as they are here delivered dispassionately, and not thrown out in the heat of controversy and calumnation.

Upon the whole, and with regard to his political writing at large, even after the prejudices of party have subsided, Milton, I believe, has found no great share of favour, of applause, or even of candour, from distant generations. His *Si quid meremur*, in the sense here belonging to the words, has been too fully ascertained by the mature determination of time. Toland, about thirty years



after the Restoration, thought Milton's prose-works of sufficient excellence and importance to be collected and printed in one body. But they were neglected and soon forgotten. Of late years, some attempts have been made to revive them, with as little success. At present, they are almost unknown. If they are ever inspected, it is perhaps occasionally by the commentator on Milton's verse as affording materials for comparative criticism, or from motives of curiosity only, as the productions of the writer of *Comus* and *Paradise Lost*, and not so much for any independent value of their own. In point of doctrine, they are calculated to annihilate the very foundations of our civil and religious establishment, as it now subsists: they are subversive of our legislature, and our species of government. In condemning tyranny, he strikes at the bare existence of kings; in combating superstition, he derides all public religion. These discourses hold forth a system of politics, at present as unconstitutional, and almost as obsolete, as the nonsense of passive obedience: and, in this view, we might just as well think of republishing the pernicious theories of the kingly bigot James, as of the republican usurper Oliver Cromwell. Their style is perplexed, pedantick, poetical, and unnatural: abounding in enthusiastick effusions, which have been mistaken for eloquence and imagination. In the midst of the most solemn rhapsodies, which would have shone in a fast-sermon before Cromwell, he sometimes indulges a vein of jocularity; but his witticisms are as awkward as they are unsuitable, and Milton never more misunderstands the nature and bias of his genius, than when he affects to be arch either in prose or verse. His want of deference to superiours teaches him to write without good manners; and, when we consider his familiar acquaintance with the elegancies of antiquity, with the orators and historians of Greece and Rome, few writers will be found to have made so slender a sacrifice to the Græcs. From some of these strictures, I must except the *Treatise on Education*, and the *Areopagitica*, which are written with a tolerable degree of facility, simplicity, purity, and perspicuity; and the latter, some tedious historical digressions and some little sophistry excepted, is the most close, conclusive, comprehensive, and decisive vindication of the liberty of the press that has yet appeared, on a subject on which it is difficult to decide, between the licentiousness of scepticism and sedition, and the arbitrary

exertions of authority. In the mean time, Milton's prose-works, I suspect, were never popular: he deeply engaged in most of the ecclesiastical disputes of his times, yet he is seldom quoted or mentioned by his contemporaries, either of the presbyterian or independent persuasion: even by Richard Baxter, pastor of Kidderminster, a judicious and voluminous advocate on the side of the presbyterians, who vehemently censures and opposes several of his coadjutors in the cause of church-independency, he is passed over in profound silence. For his brethren the independents he seems to have been too learned and unintelligible. In 1652, sir Robert Filmer, in a general attack on the recent antimonarchical writers, bestows but a very short and slight refutation on his politicks. It appears from the *Censure of the Rota*, a pamphlet published in 1660, said to be fabricated by Harrington's club, that even his brother party-writers ridiculed the affectations and absurdities of his style \*. Lord Monboddo is the only modern critick of note, who ranks Milton as a prose-writer with Hooker, Sprat, and Clarendon.

I have hitherto been speaking of Milton's prose-works in English. I cannot allow, that his Latin performances in prose are formed on any one chaste Roman model. They consist of a modern factitious mode of latinity, a compound of phraseology gleaned from a general imitation of various styles, commodious enough for the author's purpose. His *Defensio pro populo Anglicano* against Salmasius, so liberally rewarded by the presbyterian administration, the best apology that ever was offered for bringing kings to the block, and which diffused his reputation all over Europe, is remembered no more.

Doctor Birch observes of this prophetick hope in the text, that "the universal admiration with which his Works are read, justifies what he himself says in his Ode to Rouse," *Life*, p. lxxiii. But this hope, as we have seen, our author here restricts to his political speculations, to his works on civil and religious subjects, which are still in expectation of a reverſionary fame, and still await the partial suffrages of a *ſæcula poſteritas*, and a *cordatior ætas*. The flattering anticipation of more propitious times, and more

\* Oldys attributes this pamphlet to Harrington, in his Catalogue of the pamphlets in the Harleian Library.

equitable judges, at some remote period, would have been justly applicable to his other works; for in those, and those only, it has been amply and conspicuously verified. It is from the *ultimi nepotes* that justice has been done to the genuine claims of his poetical character. Nor does any thing, indeed, more strongly mark the improved critical discernment of the present age, than that it has atoned for the contemptible taste, the blindness, and the neglect, of the last, in recovering and exalting the poetry of Milton to its due degree of cultivation and esteem: and we may safely prognosticate, that the posterities are yet unborn, which will bear testimony to the beauties of his calmer imagery, and the magnificence of his more sublime descriptions, to the dignity of his sentiments, and the vigour of his language. Undoubtedly the *Paradise Lost* had always its readers, and perhaps more numerous and devoted admirers even at the infancy of its publication, than our biographers have commonly supposed. Yet, in its silent progression, even after it had been recommended by the popular papers of Addison, and had acquired the distinction of an English classic, many years elapsed before any symptoms appeared, that it had influenced the national taste, or that it had wrought a change in our versification, and our modes of poetical thinking. The remark might be still farther extended, and more forcibly directed and brought home, to his earlier poetry.

Among other proofs of our reverence for Milton, we have seen a monument given to his memory in Westminster-abbey. But this splendid memorial did not appear, till we had overlooked the author of *Reformation in England*, and the *Defensio*: in other words, till our rising regard for Milton the poet had taught us to forget Milton the politician. Not long before, about the year 1710, when Atterbury's inscription for the monument of John Philips, in which he was said to be *soli Milto secundu*, was shown to doctor Sprat then-dean of Westminster, he refused it admittance into the church; the name of Milton as doctor Johnson observes, who first relates this anecdote, "being in his opinion, too detestable to be read on the wall of a building dedicated to devotion." Yet when more enlarged principles had taken place, and his bust was erected where once his name had been deemed a profanation, doctor George, Provost of King's College, Cambridge, who was

solicited for an epitaph on the occasion, forbearing to draw his topicks of reconciliation from a better source, thought it expedient to apologise for the reception of the monument of Milton the republican into that venerable repository of kings and prelates, in the following hexameters; which recall our attention to the text, and on account of their spirited simplicity, and nervous elegance, deserve to be brought forward, and to be more universally circulated.

“ Augusti regum cineres, sanctæque favillæ  
 “ Heroum, vósque O, venerandi nominis, umbræ !  
 “ Parcite, quod vestris, infensum regibus olim,  
 “ Sedibus infertur nomen; liceâtque supremis  
 “ Funeribus finire odia, et mors obruat iras.  
 “ Nunc sub fœderibus coeant felicibus, una  
 “ Libertas, et jus sacri inviolabile sceptri.  
 “ Rege sub *Augusto* fas sit laudare *Catonem*.” WARTON.

On the reception of Milton's monument into Westminster abbey the following spirited verses were also written; which I met with in manuscript, inserted in a volume of Tracts, but have never seen in print. They are subscribed *Authore Petro Keith, Ædis Christi Alumno Bacc.* The reader may not be displeased to see the verses here, although they should be found to have been published before.

“ Maximus antiquis venisti sedibus Hospes  
 “ Jam tandem, nitidæque graves in marmore vultus  
 “ Erigis, O decus! O tanti laus optima testi!  
 “ Non talis prisco *Chaucerus* conditur ingens  
 “ In tumultu pater, aut vario modulamine dulcis  
 “ *Spencerus*; non arte parens, non divitis fastu  
 “ *Cataliæ* tanto, liquidive aspergine fontis.  
 “ Ipse novæ virtute ingentes fortior ausus  
 “ Aggrederis Vates, validæque agis impete nam  
 “ Certus iter; cursûsque notor ultra avia longi  
 “ Limina *Mæsarum*, veterisque cacemina *Pinili*  
 “ Quantum per *Grælas* olim mirabilis orbes  
 “ *Ibar Mæmides*, divûmque ferobar honorem;  
 “ Quantum in artoculis vollebat nuphus *Orpheus*;

" Ille deum sanctas stirpes et nomina vates,  
 " Eternumque canit decus, antiquosque labores,  
 " Aut hominum genus, aut diæ primordia lucis,  
 " Turbatasque domos superis, immisæque bella,  
 " (Immanes ausus) tum victis Tartara triste  
 " Effugium, horrentesque umbras; stupet undique turba  
 " Fulgura verborum, et docti miracula cantus.  
 " TALE TUUM CARMEN NOBIS: Quin pulchra recludis  
 " Hortorum spatia, irriguisque ingentia campis  
 " Flumina concelebras, primævi regna parentis.  
 " At dulcis conjux secta inter lucida florum  
 " Mollibus invigilat curis; ubi dives opacat  
 " Umbra toros, myrtusque viret, dubiique rubores  
 " Nascuntur violis, et se crocus induit auro.  
 " At, postquam rupto fatali fœdere, tristis  
 " Exilii legem subeuntes, rura peragrant  
 " Sola simul, trepido gressu, ambigique viarum:  
 " Limina, dilectasque domos, feralia flammis  
 " Tela nitent circum, et sævæ formidinis ora.—  
 " Tam facili polles citharæ moderamine, tanto  
 " Numine verborum, variarumque ubere rerum  
 " Ingenio; ergo animos quædam divina voluptas  
 " Percipit, aut trepidos sensus perlabitur horror  
 " Intimus, aut vero percussi pectora luctu  
 " Solvimur in lacrymas tecum, et miserecimus ultro.  
 " Salve, sancta mihi sedes! Túque, unice Vates!  
 " Extructumque decus tumuli, et simulacra verendi  
 " Ipsa senis, lauri atque comæ! Et tu, muneris author  
 " Egregii! Tanto signatum Nomine marmor  
 " Securum decus, et feros sibi vindicet annos."

In the preceding Note, Mr. Warton has treated the English and Latin prose of Milton with almost unrelenting severity. Yet there are various passages in the English prose, besides the *Treatise on Education* and the *Areopagitica*, which seem entitled to the praise of the most impressive eloquence. Nor, in his Latin performances are there wanting examples of pure as well as animated style. The accurate scholar seldom ceases to be visible either in the politician, in the controversialist, or in the secretary. Per-

haps his English style is, in general, too learned. Of his *History of England* Warburton has said, that "it is written with great simplicity, contrary to his custom in his prose-works; and is the better for it. But he sometimes rises to a surprising grandeur in the sentiment and expression, as at the conclusion of the second book, *Henceforth we are to steer &c.* I never saw any thing equal to this, but the conclusion of Sir Walter Raleigh's *History of the World.*" That Milton may be found virulent in these civil and religious speculations, will not, perhaps, be denied: His pen, dipped, as it sometimes is, in the gall of puritanism, hurries him into the violence of rage; and he then condemns without mercy, as he judges without candour. But, at other times, his pages breathe the sweetest language of sensibility; the abusive spirit, which the turbulence of the times excited, sinks into calmness; and, without subscribing to his political sentiments, we are led to admire the uncommon felicity of his expression.



## APPENDIX.





## N° I.

BARON'S IMITATIONS OF MILTON'S  
EARLY POEMS.

ROBERT BARON'S "imitations, or rather open plagiarisms, from Milton," were first noticed in Mr. Warton's posthumous edition of the *Smaller Poems*. To the passages which he had selected from Baron's book, entitled the *Cyprian Academy*, dated 1647, and now become scarce, I have added others; and it would be no difficult task to point out, in the same volume, thefts from Shakspeare, Beaumont and Fletcher, Randolph, and Sir John Suckling. Langbaine only observes, that Baron borrowed much from Waller.

"Baron was a young man," says Mr. Warton, "much encouraged and esteemed by James Howell, the justly celebrated Letter-writer; to whom he dedicates his *Cyprian Academy*."—Oldys, in his MS. Notes on Langbaine, says he was born in 1630. He was educated at Cambridge. A variety of the most flattering commendatory verses are prefixed to the *Cyprian Academy* by the wits of the time. One of them, Henry Bold, fellow of New College, thus punningly addresses him:

"Baron of Witt! 'twere fin to blazon forth,  
"Under a meaner stile, thy mighty worth:  
" 'Twere but a trick of state if we should bring  
"The Muses' *Lower House* to vote thee *King*, &c."

The *Cyprian Academy*, as Mr. Warton observes, is a sort of poetical romance, partly formed on the plan of Sidney's *Arcadia*. The author, Mr. Warton adds, "has introduced the fine old French story of *Conci's heart*, B. ii. p. 15; which he probably took from Howell's *Letters*:" Or perhaps from the old drama of *Tancred and Gismund*.

Baron also wrote a tragedy, called *Mirza*, which, Mr. Warton says, is a copy of Jonson's *Catiline*. He is the author likewise of *An Apologie for Paris*, 12mo. 1649, and of *Pocula Castalia* &c. 8vo. 1650. See the Note on *Sonnet vii*, ver. 1.

BARON, B. i. p. 5. [*At a Solemn Musick*, v. 2.]

“ Sphear-born harmonious sisters —”

B. i. p. 6. [*Transl. Psalm cxxxvi.* v. 69.]

— “ large-limb’d body,” and again in p. 31,  
“ large-limb’d Hercules.”

Ibid. [*Transl. Psalm cxiv.* v. 11.]

— “ measure huge-bellied mountains.”

B. i. p. 21. [*Epit. March. Winch.* v. 28.]

“ Why may not Atropos for Lucina come.”

B. i. p. 23. [*Com.* v. 18.]

“ But to our talke;” repeated in B. ii. p. 88.

B. i. p. 30. [*Com.* v. 95.]

“ When as thy gilded car of day

“ His glowing axle doth allay.”

B. i. p. 36. [*Ode Nativ.* v. 64.]

“ Whilst thus she sung, the winds grew swift.”

B. i. p. 37. *Com.* v. 862.] of a beautiful shepherdes.

“ In twisted braids of silver lillies knitting

“ The loose traine of her amber-dropping haire.”

B. i. p. 54. [*L’Alleg.* v. 1.]

— “ Hence, loathed Melancholly!

“ Avaunt from hence thou snake-hair’d devil,

“ Hence to th’ abyffe below, &c.”

Ibid. [*Epit. March. Winch.* v. 20.] Hymen speaks.

— “ This my well-lighted flame.”

B. i. p. 55. [*Ode Nativ.* v. 125. *L’Alleg.* v. 33. *Com.*  
117.] A Chorus of Fairies.

“ Ring out, yee cristall spheates,

“ Once bleffe our listning eares!

“ Let your sweet silver chime,

“ Keeping harmonious time,

“ Carrell forth your loud layes

“ In the winged Wansons praife.

“ Mab, thou majestick queene

“ Of fairies, be thou seene

" To keepe this holiday,  
 " Whilst we dance and play ;  
 " And frisk it as we goe  
 " On the light fantastick toe.  
 " The Satyres and the Fawnes  
 " Shall nimbly crosse the lawnes :  
 " Ore tawny sands and shelves  
 " Trip it, yee dapper elves !  
 " Dance by the fountaine brim,  
 " Nymphes, deckt with daifies trim."

B. i. p. 59. [*Com.* v. 97, 141, 122, 128.]

" Sol has quencht his glowing beame  
 " In the coole Atlanticke streame :  
 " Now there shines no tell-tale sun  
 " Hymen's rites are to be done :  
 " Now Love's revells 'gin to keepe,  
 " What have you to doe with sleepe ?  
 " You have sweeter sweets to prove,  
 " Lovely Venus wakes, and Love,  
 " Goddesse of nocturnall sport,  
 " Alwaies keep thy jocond court, &c."

B. i. p. 61. [*Transl. Psalm* cxiv. v. 8.]

" Of froth-becurled Neptune —"

B. i. p. 61. [*Com.* v. 143.]

" Dance nimbly, ladies, beat the measur'd ground,  
 " With your light feet, in a fantastick round."

B. ii. p. 2. *Ode Nativ.* 64, 65, 66.]

" The winde sweetly kist the waters whispering new joyes  
 " to enrich'd Thetis —"

B. ii. p. 3. [*L'Alleg.* v. 12, 35. *Com.* 103.]

——— " Euphrosyne,  
 " Right goddesse of free mirth, come lead with thee  
 " The frolick mountaine Nymph, faire Liberty,  
 " Attended on by youthfull Iollity."

B. ii. p. 28. *Il Pens.* v. 1.

" Hence, hence, fond mirth ; hence vaine deluding joyes.  
 " Glee and Alacritie, you be but toyes :



“ Goe, gilded elves, love’s idle traine poffesse  
 “ With fickle fancies, thick and numberleffe :  
 “ Sorrow the fubject of my fong fhall be  
 “ My harpe fhall chant my heart’s anxietie.”

Ibid. [*Lycid.* v. 170.] of the fun.

“ Bright car of day, which doft diurnallie  
 “ Flame in the forehead of the azure fkie.”

B. ii. p. 29. [*Arcad.* v. 65.]

— “ Fates, that hold the vitall fheares,  
 “ And fit upon the nine-infolded fphcares,  
 “ Whirling the adamantine fpindle round,  
 “ On which the brittle lives of men are wound.”

B. ii. p. 34. [*L’Alleg.* v. 12.]

“ The goddeffes, fo debonnaire and free,  
 “ Aglaia, Thalia, Euphrofyne,  
 “ Esteem’d by men for their heart-eafing mirth ;  
 “ Whom thou, faire Cytherea, at one birth  
 “ Bore to the ivie-crowned god of wine.”

B. iii. p. 43. *Il Penf.* v. 133.

“ Thefe archt walkes of midnight groves—  
 “ And Silvan’s shadowes,  
 “ And fshades that Clarida loves,  
 “ Where *filver-bufkin’d* tripping Nymphs  
 “ Were never affrighted,  
 “ By harfh blowes of the rude axe,  
 “ From their hallowed haunt.”

B. iii. p. 43. [*Il Penf.* v. 122.]

“ Not trickt and frounc’t up  
 “ As in frefh flowry May,  
 “ But, civil-fuited, kerchief  
 “ In winter-attire.”

B. iii. p. 45. [*Lycid.* v. 140. 135.] To Flora.

“ To purple the frefh ground with vernal flowers,  
 “ That fuck in the nectarian honied fhowers ;  
 “ Thou that wear’ft flowrets of a thoufand hues :  
 “ Thou that the fmoother-horne fields enameleft,—

" Come bring with thee the well-attir'd woodbine,  
 " The lovers pansie, freckt with shining jet ;  
 " The tufted crowtoe, glowing violet,  
 " Ruddy narcissus, and pale gessamine :  
 " Bring the faire primrose, that forsaken dies,  
 " The daffadillies, with cups fill'd with teares ;  
 " All amaranth's brood that imbroidery weares,  
 " To strew her lawreath hearfe where my love lies."

B. iii. p. 51. [*Com. v. 225.*]

" Walking in a tufted grove."

B. iii. p. 53. [*Com. v. 278, 520, 536, 442, 445.*] " Placing herselfe within a leavy labyrinth, in the navel of this obscure inmost bowre, she utter'd these words—Fairst silver-shafted lad, go, burn thy frivolous bow, &c."

B. iii. p. 68. [*Lycid. v. 30. seq. 89.*]

——— " Those rurall powers  
 " That live inshrin'd in oaken-curl'd bowers,  
 " Among the fapplins tall, whose shady roose  
 " Are ringlets knitt of branching elm star-proose.  
 " Call Naiades from their obscure sluse  
 " By which Alphæus met his Arethuse ;  
 " Call mountaine Oreads, for to comply  
 " To further with us this solemnity."

B. iii. p. 69. [*Com. v. 890.*]

" Along the fortyly-whistling rivulet's sides,  
 " And by Meander's rushtie-fringed bank,  
 " Where grows the willow greene, and osier dank."

B. iii. p. 72. [*Com. v. 715.*]

" In softnesse they the silke wormes web surpass  
 " Woven in leavy shop —"

B. iii. p. 88. [*Com. v. 20.*]

——— " Sea-girt lands —  
 " So various jennes inlay a diadem :  
 " Neptune, his tributary gods that graces,  
 " Gives them the government of these small places,  
 " And lets them weare their saphire crownes, and wield  
 " Their little tridents in their watry field ;

" But this faire Isle —

" Unto his blew-hair'd deities he quarters."

B. iii. p. 91. [*Com.* v. 1.] Fame speaks.

" Before Jove's spangled portalls, with a crew

" Of bright aeriall soules, I dwell inspheared,

" Chanting the conquests of the sons of valour, &c."

B. iii. p. 93. [*Com.* v. 970. 13.] Virtue speaks.

" Your loves I've try'd in hard assayes,

" Majestick paire!

" Now shall a crowne of deathlesse praise

" Adorne your haire. —

" Then, royal sir, and regal bride,

" My golden key

" Shall ope the palace, where abide

" Eternitie."

B. iii. p. 95. [*Com.* v. 55, 103, 82, 656, 129, 140. *L'Alleg.*  
v. 127, 28.]

" The scene changed to a magnificent palace, adorned with *all*  
*manner of delicacies*: Comus appeared and said —

" Darke-vail'd Cotytto, stay thy ebon chaire

" Wherein thou triumphest with Hecate :

" And let not nice morne, on the Indian steep,

" Peep from her cabin'd loop-hole : let no cock

" His matins ring, till pomp and revellry

" Have tane their fill with masque and pageantry :

" Let midnight see our feast and jollity,

" And weare a blacker maske, as envious

" Of oure dance, jocond rebecks, and wreath'd smiles —

" Now that blithe youth, upon whose clustred locks

" A wreath of ivy-berries set, &c.

" That Jove may know of [these] our quips and cranks,

" And, to beare part in our *smooth-dittied* pranks,

" Leave vaulted heaven, and his skie-roabes put off,

" And pure ambrosiall weeds of Iris' woof."

## N° II.

## LAUDER'S INTERPOLATIONS.

The following interpolations were publickly confessed by Lauder, in a printed "Letter to the Rev<sup>d</sup> Mr. Douglas &c. 1751," pp. 4—12; except the eighth, and the lines noticed, with the twenty first, in the *Pfalterium* &c. These, however, are marked as such in Mr. Bowle's copy of Lauder's *Essay* with the manuscript remarks of the acute detector,

## i.

THE word "*Pandæmonium*" interpolated in Masenius,

## ii.

"Angeli hoc efficiunt, cœlestia jussa fecuti;"

a line interpolated in Masenius, to correspond with *Par. Lost*, B. x. 668.

"Some say, he bid his Angels turn ascanse &c."

## iii.

"Infernique canes populantur cuncta creata;"

a line interpolated in Masenius, to answer these of Milton, *Par. Lost*, B. x. 616.

"See, with what heat these dogs of Hell advance

"To waste and havock yonder world."

## iv.

"Quadrupedi pugnat quadrupes, volucrique volucris;

"Et piscis cum pisce ferox hostilibus armis

"Prælia sæva gerit: jam pristina pabula spernunt,

"Jam tondere piget viridantes gramine campos:

"Alterum et alterius vivunt animalia letho:

"Prisca nec in gentem humanam reverentia durat;



" Sed fugiunt, vel si steterent fera bella minantur

" Fronte truce, torvósque oculos jaculantur in illam :"

quoted as from Mafenius, but literally taken from Hog's translation of *Parad. Lost*, B. x. 710 &c.

## v.

" Vatribus antiquis numerantur lumine cassis

" Tiresias, Phineus, Thamyrisque, et magnus Homerus."

" Blind Thamyris, and blind Mæonides,

" And Tiresias, and Phineus, prophets old."

*Par. Lost*. B. iii. 35.

The above passage stands thus in Mafenius, in one line,

" Tiresias cæcus, Thamyrisque, et Daphnis, Homerus."

## vi.

" Perfimilis turri præcelsæ, aut montibus altis

" Antiquæ cedro, nudatæ frondis honore :"

interpolated in Mafenius, to answer these passages in Milton :

" Stood like a tower," *Par. Lost*, B. i. 591, and 612.

———— " as when Heaven's fire

" Hath scath'd the forest oaks, or mountain pines."

## vii.

———— " Orcus et pedibus tremit !"

interpolated in Grotius, to answer Milton's

———— " Hell trembled as he strode."

*Par. Lost*. B. ii. 676.

## viii.

" Narra petenti, quomodo, quoque ordine,

" Tam magna numeris machina impleta est suis :"

interpolated in Grotius, to correspond with Adam's request to the Angel, *Par. Lost*, B. vii. 84.

" Deign to descend now lower, and relate

" What may no less &c."

## ix.

———— " Nam, me iudice,

" Regnare dignum est ambitu, etfi in Tartaro :

“ Alto præesse Tartaro siquidem juvat,  
 “ Cælis quàm in ipfis servi obire munia :”

interpolated in Grotius, to answer *Par. Loff*, B. i. 261.

————— “ and in my choice

“ To reign is worth ambition though in Hell :  
 “ Better to reign in Hell, than serve in Heaven.”

## x.

“ Innominata quæque nominibus fuis,  
 “ Libet vocare propriis vocabulis :”

interpolated in Grotius, to correspond with *Par. Loff*, B. xii.  
 140.

“ Things by their names I call, though yet unnam'd.”

## xi.

“ Cæli folique soboles ! ætherium genus !”

another interpolation in Grotius, to answer *Par. Loff*, B. ix. 273.

“ Offspring of Heaven and Earth, and all Earth's Lord !”

## xii.

“ Carbuncolorum luce certantes rubra :”

interpolated in Grotius, to answer *Par. Loff*, B. ix. 500.

————— “ carbuncle his eyes.”

## xiii.

“ Nata Deo ! atque homine fata !  
 “ Regina mundi ! eademque interitus infcia !  
 “ Cunctis colenda !”

another interpolation in Grotius, to correspond with *Par. Loff*,  
 B. ix. 291, 568, and 612.

“ Daughter of God and Man, immortal Eve !  
 “ Emprefs of this fair world, replendent Eve !  
 “ Sovran of creatures, univerfal Dame !”

## xiv.

“ Rationis etenim omnino paritas exigit,  
 “ Ego bruta quando bestia evasi loquens ;  
 “ Ex homine qualis ante, te fieri Deam :”

Grotius interpolated, to answer *Par. Lost*, B. ix. 710.

“ That ye shall be as Gods, since I as Man,  
 “ Internal Man, is but proportion meet ;  
 “ I, of brute, human ; ye, of human, Gods.”

xv.

“ Cassam, oro, dulci luminis jubare tui  
 “ Ne me relinquo :”

the line *Cassam* &c. another interpolation in Grotius, to correspond with *Par. Lost*, B. x. 918.

————— “ bereave me not,  
 “ Whereon I live, thy gentle looks—”

xvi.

“ Tibi nam relicta, quo petam, aut avum exigam ?”  
 interpolation in Grotius, to answer *Par. Lost*, B. x. 921.

————— “ forlorn of thee,  
 “ Whither shall I betake me, where subsist ?”

xvii.

“ Tu namque foli numini contrarius,  
 “ Minus es nocivus ; at ego nocentior,  
 “ (Adeoque misera magis, quippe miseriæ comes  
 “ Origóque scelus est, lurida mater mali !)  
 “ Deúmque læsi scelere, teque, Vir, simul :”

interpolated in Grotius, to answer *Par. Lost*, B. x. 927.

————— “ On me exercise not  
 “ Thy hatred for this misery befall’n ;  
 “ On me already lost, me than thyself  
 “ More miserable ! Both have sinn’d ; but thou  
 “ Against God only ; I against God and thee.”

xviii.

“ Quod comedo, poto, gigno, diris subjacet :”  
 another interpolation in Grotius, to correspond with *Par. Lost*,  
 B. x. 728.

“ All that I eat or drink, or shall beget,  
 “ Is propagated curse.”

## xix.

“ Pallentes umbras Erebi, noctemque profundam ! ”  
interpolated in Ramfay.

## xx.

“ Auspice te, fugiens alieni subcuba lecti  
“ Dira libido hominum totâ de gente repulsa est ;  
“ Ac tantum gregibus pecudum ratione carentum  
“ Injerat, et sine lege tori furibunda vagatur.  
“ Auspice te, quam jura probant, rectumque piûmque,  
“ Filius atque pater, fraterque innotuit ; et quot  
“ Vincula vicini sociarunt sanguinis, a te  
“ Nominibus didicere suam distinguere gentem : ”

This is pretended to be a quotation from Staphorstius, but is literally taken from Hog's translation of *Par. Ljß*, B. iv. 753.

“ By thee adulterous Lust &c.”

## xxi.

“ Aurorâ redeunte novâ, redeuntibus umbris : ”  
interpolation in Staphorstius. And the following pretended lines of Staphorstius are literally taken, by Lauder, from Eobanus's *Psalterium Davidis*, Lipsiæ, 1546.

“ Cœlestes animæ ! sublimia templa tenentes,  
“ Laudibus adcumulate Deum super omnia magnum.—”  
“ Omnia in illustri lucentia fidera cœlo —”  
“ Omnes et montes, et proxima culmina cœlo —”  
“ Ignis edax rerum, permixti grandine nimbi —”  
“ Terrarum reges ! populique ! ac sceptrâ tenentes  
“ [ferentes] !  
“ Imberbes pueri ! juvenes ! teneræque puellæ ! ”

## xxii.

“ Te primum, et medium, et summum, sed sine carentem : ”  
another interpolation in Staphorstius, to answer *Par. Ljß*, B. v. 165.

“ Him first, him last, him midst, and without end.”

xxiii.

————— “ Tu, Psychephone !

“ Hypocrisis esto ; hoc sub Francisci pallio,

“ *Quo tutò tecti sese credunt emori.*”

The last line interpolated in Fox, to beget some resemblance to *Par. Lost*, B. iii. 478.

“ And they, who to be sure of Paradise,

“ Dying, put on the weeds of Dominick,

“ Or in Franciscan think to pass disguis'd.”

xxiv.

“ Mutare *volupe* est pondus immensum levi,

“ *Summos dolores maximisque gaudius :*”

the last line interpolated in Quintianus, to offer some resemblance to *Par. Lost*, B. iv. 892.

————— “ where though might't hope to change

“ Torment with ease, and soonest recompense

“ Dole with light.”

xxv.

“ Quasi exuisssem omnem malitiam ex pectore :”

interpolation in Beza.

xxvi.

“ In promptu causa est : superest invicta voluntas,

“ Immortale odium, vindictæ et sæva cupido.”

interpolation in Fletcher, to answer *Par. Lost*, B. i. 105.

————— “ What though the field be lost ?

“ All is not lost ; the unconquerable will

“ And study of revenge, immortal hate,

“ And courage never to submit or yield.”

xxvii.

“ Scilicet hunc natum dixisti, cuncta regentem ;

“ Cœlitibus regem cunctis, dominumque supremum ;

“ Huic ego sum supplex ? —

“ Et cogar æternùm duplici servire tyranno ?”

The two first lines, and the last, interpolated in Taubmannus.

xxviii.

This line in Milton,

“ Thrones, Dominations, Princedoms, Virtues, Powers,”  
is said to be taken from the title-page of Heywood's *Hierarchy of Angels*, *Throni, Dominationes, Principatus, Virtutes, Potestates*. But the words in Heywood's title are thus, “ *Seraphim, Cherubim, Throni, Potestates, Angeli, Archangeli, Principatus, Dominationes.*”

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## N° III.

### ADDITIONS AND CORRECTIONS.

#### PARADISE LOST.

##### BOOK THE FIRST.

Ver. 40. Mr. Stillingfleet here refers to *Isai. h* xiv. 13.

Ver. 44. ————— *Him the Almighty Power*

*Hurl'd headlong &c.]* Here Mr. Stillingfleet points out Hesiod, *Theog.* 717.

————— Τὸς μὲν ὑπὸ χθονὶ: ὑπερδίνης

Πέψαν, καὶ δισμοῖσιν ἐν ἀργαλείῳ ἰδῶσαν, κ. τ. λ.

Ver. 56. So Tasso, according to Mr. Stillingfleet, *Gier. Lib.* c. iv. ft. i. of the same Being.

“ *Contra i Christiani i hundi occhi torse.*”

Mr. Stillingfleet also refers to the passage in the *Troades*, cited by Dr. Hurd, in the Note on v. 66.

Ver. 63. *Darkness visible* is paralleled by Σκότος διδορυῶς, Eurip. *Phryn.* v. 390, in Mr. Stillingfleet's MS.

Ver. 74. After Dr. Newton's Note. See Milton's *Prose Works*, vol. i. 301, edit. 1698. “To banish for ever unto a local Hell, whether in the air or in the center, or in that uttermost and bottomless gulph of Chaos, *deeper from holy bliss than the world's diameter multiplied.*”

Ver. 98. Our old poets appear to have been pleased with the *alto sdegno* of the Italians. Fletcher has adopted it. See the Note on *Par. Lost*, B. i. 48. And Sir John Harington, *Orl. Fur.* edit. 1607. B. xiv. ft. 40.

————— “they took this thing in *high disdain.*”

And Sylvestre, *Du Bart.* 1621, p. 1129.

“Yet out of *high disdain*, &c.”

Ver. 124. *Tyranny*, Mr. Stillingfleet says, vulgarly signifies *the art of tyrannizing*; here it signifies *the power*, as in Greek. See Euripid. *Phœniss.* v. 509.

Ver. 193. Mr. Stillingfleet refers to Homer, *Iliad* xiii. 474.

Ὀφθαλμὸν δ' ἄρα οἱ πυρὶ λάμπεται·

Ver. 250. ————— *Hail horrors, &c.*] Here Mr. Stillingfleet refers to the impassioned words of Ajax, in the play of that name by Sophocles, p. 24. edit. H. Steph. 1568.

ὦ σκότος, ἰμὸν φῶς, κ. τ. λ.

Ver. 292. After Dr. Johnson's Note. Mr. Stillingfleet points out the more probable original, the club of Polypheme, *Odyss.* ix. 321.

————— τὸ μὲν ἄμμις εἰσκομιν εἰσορώνῃς,  
Ὅσσαν δ' ἰσὺν νῆος ἱεκοσφόροιο μαλαίνης.

Ver. 372. After Dr. Pearce's Note. —The poet, in his *Hjß. of England*, B. iii. ed. 1698, p. 43, employs the word in the same sense. "The Britons were taken up with *religions*, more than with feats of arms."

Ver. 560. *Breathing united force,*] Here Mr. Stillingfleet refers to Homer, *Iliad* ii. 536.

Οἱ δ' Εὐβοῖαν ἔχον ΜΕΝΕΑ ΠΙΝΕΙΟΝΤΕΣ Ἀβαντες.

Ver. 591. *Stood like a tower*] Dante, *Purgatorio*, c. v. 14.

"Sta, come torre ferma —"

This, I think, must have been in the poet's mind. Mr. Stillingfleet refers the description of Satan's person to Homer, *Iliad* iii, 226.

Τίς τ' ἄρ' ὁδ' ἄλλος Ἀχαιὶδς ἀνὴρ ἥς τε μέγας τε,  
Ἐξέχῃς Ἀργείων κεφαλῇ ἢδ' εὐρείας ὤμους;

Ver. 674. *The work of sulphur.*] Mr. Stillingfleet here refers to Agricola, *De re metallicâ*, who says it was the common opinion of chemists, though erroneous, that metals were composed of sulphur and quicksilver, p. 520. He mentions also burning mountains throwing up masses like iron, p. 562.

Ver. 685. ————— and by his suggestion taught,

Ranſack'd the center, and with impious hands

Ran the bowels of their mother Earth

For treasures better hid.] So, in Beaumont and

Fletcher's *King and no King*:



————— “ or were you hid,

“ *Where Earth hides all her riches, near her center.*”

Ver. 704. ————— and scumm'd the bullim drofs:] So, in Spenser, as Mr. Stillingfleet points out, *Faer. Qu.* ii. vii. 36, where the servants of Mammon are described:

“ Some scumm'd the drofs that from the metall came.”

Ver. 720. At the conclusion of the Note, for *Serapim* read *Serapis*.

Ver. 752. Mr. Stillingfleet refers to the order given to the heralds in Homer, *Iliad* ix. 10, and Tasso, *Gier. Lib.* c. iv. st. 3.

Ver. 780. Mr. Stillingfleet points out the simile of the *Pygmean race*, in Homer, *Iliad* iii. 6. The learned reader will also find, in the scholiast on that verse, the reason of Milton's fixing the habitation of this race *beyond the Indian mount*.

Ver. 792. ————— But far within,

*And in their own dimensions, like themselves,*

*The great Seraphick Lords, &c.*] Thus, as Mr.

Stillingfleet points out, Mars and Minerva are distinguished, *Iliad* xviii. 518.

Καλὸν καὶ μεγάλῳ σὺν τύχῳσιν, ΩΣ ΤΕ ΘΕΩ ΠΕΡ,

Ἀμφὶς ἀριζήλω λαοὶ δ' ὑπολίχοντες ἴσαν.

Ver. 796. *A thousand Demi-Gods on golden seats,*] Mr. Stillingfleet here refers to the assembly of the gods in Homer, *Iliad* xx. 10.

Ἐλδύλῃς δ' ἐς δῶμα Διὸς ἐφιλομήρειται,

Ξεστῆς αἰθέραςσιν ἐφίχοντο, κ. τ. λ.

#### BOOK THE SECOND.

Ver. 1. Mr. Stillingfleet here refers to Spenser, *Faer. Qu.* i. iv. 8.

“ High above all a cloth of state was spred,

“ And a rich throne, as bright as sunny day,

“ On which there fate, &c.”

Ver. 90. “ *The vassals* of his anger” seems to be the true reading; for, in his *Prose-Works*, Milton uses a similar expression: “ The most underfoot and down-trodden *VASSALS* of perdition.” Vol. i. 274. edit. 1698.

Ver. 94. ———— *what doubt we to incense*

*His utmost ire ? which, to the highth enrag'd,*

*Will either quite consume us, and reduce*

*To nothing this essential; happier far*

*Than miserable to have eternal Being.] Mr. Stilling-*

*fleet directs us to the speech of Ajax, Iliad xv. 509.*

Ἡμῖν δ' ὅστις τῦδε νόος καὶ μῆτις ἀμείνων,

ἢ αὐτοσχέδιον μίξας χεῖρας τε μένος τε.

Βέλτερον, ἢ ἀπολλίσθαι ἢ αἶα χρόνον, ἢ βιώσθαι,

ἢ δὴδὲ στείγισθαι ἐν αἰῶνι δεινότητι,

ὅδ' αὐτῶς παρὰ νηυσὶν, ἐπ' ἀνδράσι χειροτέροισιν.

Ver. 114. A similar expression to that which is quoted by Dr. Newton, applied also differently, occurs in the following pleasing line in Lisle's *Du Bartas*, edit. 1625, p. 34.

"The *manna-dropping* woods of happy *Arabie*."

Ver. 124. "The *foys of armes*, and chivalry," is the title of a book printed in 1489. See Ames's *Typograph. Antiq.* p. 49.

Ver. 163. ———— *Is this then warst,*

*Thus sitting, thus consulting, thus in arms ?*

*What when we fled &c.] See, says Mr. Stilling-*

*fleet, Æschylus's Prometheus, v. 307—329, and Homer's Iliad ix. 337, &c. full of interrogations.*

Ver. 204. ———— *who at the spear are bold*

*And venturous,] So, of Thoas, as Mr. Stillingfleet*

*remarks, Hom. Iliad xv. 282.*

————— *ἱπταμένος μὲν ἄκοντι,*

ἔσθλος δ' ἐν σάδι.

Ver. 395. ———— *whence, with neighbouring arms*

*And opportune excursion, we may chance*

*Re-enter Heaven ;] So, in his Hist. of Eng. edit.*

1698, B. v. p. 87. "Judging that place more *opportune* from whence to make their *excursions*."

Ver. 431. *With reason bath deep silence and demur*

*Seis'd us, though undismay'd :] Mr. Stillingfleet*

*here refers to Iliad ii. 342, &c. Iliad viii. 219, Odys. ii. 167, and to the scholiast on the last of these passages.*

Ver. 477. ———— *Towards him they bend*

*With awful reverence prone ; and as a God*

*Extol him]* Thus in Hesiod, as Mr. Stillingfleet

observes, *Theog.* v. 91.

Ἐρχόμενοι δ' αἰὲν ἄστυ, θεὸν ὥς, ἱλάσκονται

Αἰδοῖ μολιχίη.

Ver. 487. ———— *rejoicing in their matchless Chief:]* So, as Mr. Stillingfleet remarks, in Homer, *Iliad* vii. 214.

Τὸν δὲ καὶ Ἀργεῖοι μέγ' ἐγήθεον εἰσορόωντες.

Ver. 548. Mr. Stillingfleet here compares Homer, *Iliad* ix. 186.

Τὸν δ' εὖρον φρίσσει τιπόμενον φόρμιγγι λιγυίη.

Ver. 644. *Hell-bounds*, suggested perhaps by Hesiod, to whom Mr. Stillingfleet refers. *Theog.* v. 726. Τάρταρον, —

Τὸν περὶ χάλκεον ἔρθεος ἱθάλας.

Ver. 676. Homer's description of Ajax, to which Mr. Stillingfleet refers, was probably in Milton's mind. See the Note also on B. ii. 846.

Τοῖος ἄρ' Αἴας ὤρτο πηλώριος, ἔρκος Ἀχαιῶν,

Μειδιῶν βλοσυροῖσι προτόπασσι· νέρθε δὲ ποσσὶν

Ἦϊς, μακρὰ βιβὰς κραδῶν δολιχόσκιον ἔγχος.

*Iliad* vii. 211.

Ver. 681. *Whence and what art thou, execrable shape,*

*That dar'st, &c.]* Mr. Stillingfleet here points out

Homer, *Iliad* xxi. 150.

Τίς, πόθεν εἰς ἀνδρῶν, ὃ μιν ἔτλης ἀντίος ἰλδίη;

Ver. 708. After the quotation from Pope, add the following line from *Fuimus Tres*, 1633, A. ii. S. iii.

“ Whilst staring comets shook their flaming hair.”

Pope has imitated this line more strongly than Milton.

Ver. 722. ———— *And now great deeds*

*Had been achiev'd, whereof all Hell had rung*

*Had not the snaky sorcerers &c.]* Mr. Stillingfleet

notices the same turn in Homer, *Iliad* vii. 273.

Καὶ νῦν κε δὴ ξιφίσσ' αὐτοσχιδὸν ἐτάζοντο,

Εἰ μὴ κήρυκες, Διὸς ἄγγελοι ἦδ' αἰ ἀνδρῶν,

Ἦλδον ————

Μακίτι, παῖδες φίλων, πολυμήχινι, κ. τ. λ.

Ver. 771. ————— down *they fell*

*Driven headlong from the pitch of Heaven, down*

*Into this deep ;*] Mr. Stillingfleet remarks the great

emphasis and elegance with which *down* is here repeated.

Ver. 810, &c. Here Mr. Stillingfleet refers to Homer, *Odysf.*

Σχίτλις, καὶ δ' αὐτοὶ πολυμήϊα ἔργα μίμηλις

καὶ πόνοσ, ἔδδ' εἰσοῖσιν ὑπείξειαι ἀθανάτοισιν ;

Ἡ δὲ τοὶ ἐθνητῆς, κ. τ. λ.

Ver. 841. ————— and up and down *unseen*

*Wing silently &c.*] So, in Hesiod, as Mr. Stilling-

fleet observes, *Op. et Dies*, v. 102.

Νῆσοι δ' ἀνθρώποισιν ἰφ' ἡμέρη ἡδ' ἐπὶ νυκτὶ

αὐτομάτοι φοιτῶσι, κακὰ θνητοῖσι φέρουσας

ΣΙΓΗ —

Ver. 943. *As when a gryphon, &c.*] A learned friend has observed to me, that the simile of the gryphon pursuing the Arimaspian is conceived from the *Prometheus* of Æschylus, v. 803 et seq. Mr. Stillingfleet also refers to the same passage.

Ver. 1005. After Dr. Newton's Note. I may cite a similar thought, mentioned in Stafford's *Niobe or his age of teares*, 12.<sup>mo</sup> 1611, p. 124. —“ I will onelie heere insert one or two things remarqueable in the Turkish Phyiques. They hold, that *the stars hang by golden chaines, &c.*”

Ver. 1013. Compare Nabbes's *Spring's Glory*, a Mask, published in 1638.

————— “ High Spirits strive to know

“ More than a common eye sees ; and aspire

“ Still upwards, like the piramide of fire,

“ When Earth tends to its centre.”

Ver. 1043. *And, like a weather-beaten vessel, &c.*] A simile of the same kind, differently applied, is noticed by Mr. Stillingfleet in Homer, *Odysf.* xxiii. 232.

Ὡς δ' ὅτ' ἀν' ἀσπασίως γῇ νηχομένηισι φανείη

Ὡς τι Ποσειδάωνι ἐνέργια ῥῆ' ἐνὶ πόρτῳ

ῥαίσῃ ἐπειγομένην αἰετῶν, κ. τ. λ.

## BOOK THE THIRD.

Ver. 60. *About him all the Sanctities of Heaven*

*Stood thick as stars,*] The poet here considered the prophet Daniel's description of The Ancient of Days, to whom "thousand thousands ministered, and ten thousand times ten thousand stood before him." Chap. vii. 10. See also *Revelations*, v. 11, vii. 11. The phrase *Sanctities of Heaven* might be suggested by Shakspeare, as the commentators have noted, *K. Hen. IV.* I. ii. A. iv. S. ii.

"Between the grace, the *sanctities of heaven*,

"And our dull workings."

Ver. 80. *Only begotten Son*, &c.] "I will make one general observation," says Mr. Stillingfleet, "on this and all the speeches in the Poem, put into the mouth of God the Father; which is, that nothing can be more unjust than Pope's criticism on Milton, accusing him of making *God turn school-divine*, unless he meant, by school-divinity, the doctrine of St. Paul, St. Peter, St. John, &c. For Milton has copied them with the greatest exactness; and, bating a word or two, (fully implied however in those writers,) has kept to their very expressions."

Ver. 108. ——— (*reason also is choice*)] "The poet's meaning," Mr. Stillingfleet remarks, "seems to be this: When two or more things are proposed, 'tis the business of reason to choose, i. e. determine *speculatively*, which is the best; as it is the business of will to determine *practically*. These words were thrown in to take off the objection which might have arisen, in the minds of his readers, upon seeing the word *freedom* in the next line applied to *reason*. This way of speaking Milton took from Plato."

Ver. 153. *With his own folly* ?] Mr. Stillingfleet proposes to remove the mark of interrogation, and point the passage thus, *With his own folly* — "The sentence," he observes, "is imperfect, and is an apophysis. The speech elegantly breaks off; by which means the poet reserves, what is here understood, to close all with more emphatically. The entire sentence runs thus, *For should Man be finally lost &c. thy goodness should be blasphemed without defence.*"

Ver. 294, &c. "It is observable," says Mr. Stillingfleet, "that Milton on many occasions throughout this Poem, especially where the doctrines of revealed religion are treated of, imitates the style of St. Paul. See *Rom.* viii. 30, x. 14.

Ver. 339. So, in *I Cor.* xv. 25, as Mr. Stillingfleet remarks. "For he must reign till he hath put all enemies under his feet."

Ver. 501. *Travell'd* was not uncommon in our own language for *tired*. Thus in Harington's *Orl. Fur.* B. viii. ft. 70.

"Now was the time when man, and bird, and beast,

"Gives to his *traveld* bodie due repose."

And in Daniel's *Tragedy of Cleopatra*, 1599.

"O, how the Powres of heauen do play

"With *travailed* mortalitie."

Ver. 528. *A passage down to the earth,*] Here Mr. Stillingfleet refers to Apollonius Rhodius, lib. iii. 160.

——— ἰσθμὸν δὲ καταβάντις ἐπὶ κλισίῳ

Οὐρανῷ, κ. τ. λ.

Compare also v. 542.

Ver. 532. *By which, to visit oft those happy tribes,*

*On high behests his Angels to and fro*

*Pass'd frequent,*] So Spenser, as Mr. Stillingfleet

points out, *Faer. Qu.* i. x. 56.

"As he thereon stood gazing, he might see

"The blessed Angels to and fro descend

"From highest Heaven &c."

Ver. 603. ——— and call up unbound] *Unbound*,

Mr. Stillingfleet observes, is an allusion to Virgil, *Georg.* iv.

444.

"Verum, ubi nulla fugam reperit pellacia, victus

"In sese redit, &c."

Ver. 605. ——— *his native form.*] Some editions incorrectly read "his *naked* form."

Ver. 652. ——— *over moist and dry,*] From Homer, as Mr. Stillingfleet remarks, *Iliad* xiv. 308.

——— οἱ μὲν ὄισσιν ἐπὶ τραφίην τε καὶ ὑγρὴν.

Ver. 703. *Pleasant to know, and worthless to be all*

*Had in remembrance always with delight.*] "This

is one of those places," says Mr. Stillingfleet, "where a negligence in metre is not only excusable in taking away monotony,



but carries with it a dignity which no smoothness of verse could give it; the words being almost in the same order as in Scripture."

Ver. 708. Mr. Stillingfleet thinks that the poet here alludes to the song of Orpheus in Apoll. Rhod. *Argon.* i. 496, &c; and in v. 716 to the doctrine of Plato, who gave to each planet a presiding Spirit.

Ver. 730. "*Diva triformis*," as Mr. Stillingfleet points out, Hor. *Od.* III. xxii. 4.

## BOOK THE FOURTH.

Ver. 27. *Sometimes towards Eden, which now in his view  
Lay pleasant, his griev'd look he fixes sad;*] Mr. Stillingfleet here points out Homer, *Odys.* xiii. 197.

Στῆ δ' ἄρ' ἀνέξας, καὶ ῥ' εἰσὶν πατρίδα γαῖαν  
"Ωμωξίν τ' ἄρ' ἔπειτα —

Ver. 32. This speech bears a general resemblance to the first which Prometheus speaks in the tragedy of that name by Æschylus; which, therefore, induces Mr. Stillingfleet to imagine (what really was intended by the poet) that this passage would have been part of Milton's tragedy on the Fall of Man, and most probably the beginning of it.

Ver. 33. *Look'st from thy sole dominion like the God  
Of this new world;*] Drummond, in a Song, describes the Sun "in highest top of heaven,  
"Most princely looking from that glorious height."

Ver. 37. ——— *how I hate thy beams,*] So, in the *Hippolytus* of Euripides, as Mr. Stillingfleet remarks, v. 355, edit. Barnes.

——— ἰχθῦν ἡμαρ, ἰχθῦν εἰσορῶ φάος.

Ver. 79. In the Note, read

Try, what repentance can: what can it not?

Ver. 82. ——— *and my dread of shame*

*Among the Spirits beneath, &c.*] The reader may compare the speech of Hector, to which Mr. Stillingfleet refers, in *Iliad* xxii. 99—108,

Ver. 386. ————— *loth to this revenge*] Mr. Stillingfleet here refers to the *Hercules Furens* of Euripides, v. 858.

ἥλιον μαρτυρόμεσθα θνήσκειν, ὃ θνήσκειν ἔβόλομαι.

Ver. 450. In the Note, read *sleep*, and for *so* waking to waking :

Ver. 458. After Dr. Newton's Note. "I cannot help remarking," says Mr. Stillingfleet, "how the story of Narcissus is improved by this application. The same might be said of almost every passage Milton has borrowed from the ancients. The improvement is so obvious in one main circumstance, that it seems needless to mention it: Yet, as I do not remember that Mr. Addison has done it, I will just observe, that the want of probability that Narcissus, who had lived in society, should be so far deceived as to take an image in the water for a reality, is here totally removed. We may apply to Milton on this occasion what Aristotle says of Homer, That he taught poets how to lye properly."

Ver. 555. Herrick, in his *Hesperides*, praising Canarie Sack, thus addresses his beloved liquor, p. 86, edit. 1648.

"Thou mak'st me nimble, as the winged Hovers,

"To dance and caper on the heads of flowers,

"And ride the sun-beams."

Ver. 641. The beautiful turn of the words in Theocritus, which Mr. Warton supposes Milton to have had in view, is thus imitated in a *Sonnet* by Drummond; with which also Milton might have been pleased :

"The Sun is *fair*, when he with crimson crown,

"And flaming rubies, leaves his eastern bed ;

"*Fair* is Thaumasias in her crystal gown,

"When clouds engemm'd shew azure, green, and red :

"To western worlds when wearied day goes down,

"And from heaven's windows each star shews her head,

"Earth's silent daughter, Night, is *fair* though brown ;

"*Fair* is the Moon, though in love's livery clad :

"The Spring is *fair*, when it doth paint Aprile ;

"*Fair* are the meads ; the woods, the floods, are *fair* ;

"*Fair* looketh Ceres with her yellow hair,

"And apples'-queen when rose-cheek'd she doth smile.

"That heaven, and earth, and seas are *fair*, is true ;

"Yet true, that all not please so much as you."



Ver. 778. After Dr. Newton's Note. Mr. Stillingfleet's remark is, that the poet seems here to hint that all this attendance of Angels was designed only as a poetical embellishment. See Platoni's Opp. edit. Ficin. p. 537, where there is also a description of Saturn's reign resembling Milton's of Paradise.

Ver. 809. ——— *high conceits ingendering pride.*] So, in Alexander's *Tragedy of Jul. Cæsar*, 1607.

"Those that by follie ingender pride——"

The poet is also speaking of those who deride the Omnipotent.

Ver. 858. ——— *like a proud steed rein'd, went haughty on,*

Champing *his iron curb*: Compare Sir John Harington's *Orl. Fur.* 1607. B. xxvii. ft. 56.

"While he that *stately steed* Frontino vewd,

"That *proudly champing stood upon his bit*, &c."

And thus Sylvester, *Du Bart.* 1621, p. 229.

—— "the angry *steed*, rising and *reining proudly*."

Mr. Stillingfleet notices Æschylus, with Mr. Thyer; and adds Apollon. Rhod. *A gen.* iv. 1606, of the horse:

————— ἰ δ' ἐν' αὐχῇ γαυρὸς ἀρδύς

ἑστῆται.

Ver. 903. After Mr. Bowle's Note. Skelton, in his *Prologue to the Bunge of Courtes*, describes the Moon

————— "*smylng halfe in scorne*

"At our folly, and our vnstedfastnesse."

See the edit. of his Works, 1736, p. 59.

Ver. 929. *And seconded thy else not dreaded spear.*] So, in Virgil, *Æn.* xii. 894.

————— "Non me tua fervida terrent

"Dicta, ferox: dii me terrent, et Jupiter hostis."

Ver. 971. After Dr. Newton's Note. Mr. Stillingfleet remarks that *limitour* in Chaucer means a friar restrained to the exercise of his function in certain limits. See also the Glossary to Urry's Chaucer, V. *limitour*.

Ver. 987. So Fairfax describes the resolute Soldan, in his translation of Tasso, B. ix. ft. 31.

—— "as a *mountain*, or a cape of land,

"Assail'd with storms and seas on every side,

"Doth *unremoued*, stedfast, still withstand

"Storme, thunder, &c."

Ver. 1010. After Dr. Gillies's Note, read I *Sam.* xxii. 43.  
 "Then did I beat them as small as the dust of the earth, I did  
*stamp them as the mire of the street.*"

## BOOK THE FIFTH.

Ver. 13. *Hung over her enamour'd,*] Mr. Stillingfleet here  
 refers to Lucretius, lib. i. 37.

"Atque ita suspiciens tereti cervice reposta  
 "Pascit amore avidos inhians in te, dea, visus;  
 "E que tuo pendet refupini spiritus ore."

Ver. 30, &c. The breaks in Eve's narration, Mr. Stillingfleet  
 observes, are extremely beautifull, and adapted to the circum-  
 stance of one just awakened before the thoughts were well recol-  
 lected.

Ver. 74. *Here, happy creature, &c.*] Mr. Stillingfleet points  
 out the flattering address of the Syrens to Ulysses, *Odys.* xii.  
 184. Διὸρ ἄγ' ἰὼν κ. τ. λ. But this is an instance, he adds, among  
 many others, how Milton improved every hint which he took  
 from the ancients.

Ver. 221. ——— *the sociable Spirit,*] So, in Homer, as Mr.  
 Stillingfleet points out, *Iliad* xxiv. 334.

Ἑρμεία, σοὶ γὰρ τι μάλιστα γι φίλτατον ἴσιν  
 Ἀνδρὶ ἱταίρισσαι —

Ver. 331. *So saying, &c.*] Mr. Stillingfleet here refers to  
 Homer, *Iliad* ix. 205.

ὧς φάτο· Πάτροκλος δὲ φίλῳ ἐπιπιθίσ' ἱταίρῳ.  
 Αὐτὰρ ὅγε κριὸν μίγα κάββαλον κ. τ. λ.

Ver. 568. ——— *how lost unfold*  
*The secrets of another world, perhaps*  
*Not lawful to reveal?*] So, in Virgil, as Mr. Stil-  
 lingfleet remarks, *Æn.* vi. 266.

"Sit mihi fas audita loqui: sit numine vestro  
 "Pandere res altâ terrâ et caligine mersos."

Ver. 607. *And by myself have sworn,*] From *Isaiab* xlv. 23,  
 to which Mr. Stillingfleet refers: "I have sworn by myself."

Ver. 656. The Muses thus sing around the throne of Jove, as Mr. Stillingfleet remarks, in Hesiod, *Theog.* v. 36. See *Il. Penf.* v. 47. But see more particularly the last Olympick Ode of Pindar.

Ver. 734. After Dr. Newton's Note. The Son of God is thus described in P. Fletcher's *Purp. Isl.* 1633, c. xii. ft. 78.

"Upon his lightning brow Love proudly sitting

"Flames out in power, shines out in majestie:"

And perhaps lightning is also a partipice in Milton.

Ver. 872. After Dr. Newton's Note. Mr. Stillingfleet refers to similes of the same kind in Homer, *Iliad* ii. 209, and 394.

Ver. 890. ———— *left the wrath*

*Impendent &c.*] A learned friend points out the *Prometheus Vinct.* of Æschylus, 1051—1053. Mr. Stillingfleet makes the same reference; and adds, as a parallel to *left the wrath distinguish not*, v. 892, Homer, *Iliad* xv. 137.

#### BOOK THE SIXTH.

Ver. 4. See also Fairfax's *Taffs*, B. i. ft. 71.

"Aurora bright her cristall gates unbar'd."

Ver. 100. ———— *in his sun-bright chariot sat,*] A fine improvement of Sylvester, *Du Bartas*, edit. 1621, p. 12.

"As now the sun, circling about the ball,

"(The Light's bright chariot,) doth enlighten all."

Ver. 103. *Then lighted from his gorgeous throne,*] Mr. Stillingfleet here refers to Homer, *Iliad* iii. 29.

Αὐτίκα δ' ἐξ ἰχίων σὺν τεύχεσιν ἄλτο χαμᾶϊ.

Ver. 127. *So pondering, and from his armed peers*

*Forth stepping &c.*] Here again Mr. Stillingfleet points out Homer, *Iliad* iii. 21.

Τὸν δ' ὡς ἔν ἰούσῃσι ἀρηϊφύλας Μενέλαος

Ἐρχόμενον προπαρῖδι δμῶν, κ. τ. λ.

Ver. 194. ———— *the tenth on bended knee &c.*] Compare Homer, *Iliad* v. 308, to which Mr. Stillingfleet refers;

————— αὐτὰρ ὅγ' ἦρως  
 "Ἐστ' γυνὲ ἱερπῶν, καὶ ἱρίσατο χιρὶ παχύνῃ  
 Γαίης.

Ver. 220. *Millions of fierce encountering Angels fought*] Most probably in allusion to Homer, as Mr. Stillingfleet notes, *Iliad* xx. 66.

Τόσσος ἄρα κτύπος ὤρετο θεῶν ἱριδι ξυρίστων.

Ver. 317. After Mr. Bowle's Note. So, in the English Romance of the *Knight of the Sea*, bl. l. 1600, p. 105. "He determined at one blow to make an end of the conflict." And in p. 91 the "descending sword" is noticed, of which Mr. Bowle has cited instances from the Spanish, French, and Italian Romances: "Hec so furiously prepared his good sworde Scindifer, as Marcimedes, loath to abide the doubtful fury of his descending blade, cast away his weapons, &c."

Ver. 322. After Mr. Bowle's Note. The sword of Renaldo is thus *temper'd*. See Sir John Harington's *Orl. Fur.* B. xvi. ft. 40. See also B. xvi. ft. 65.

Ver. 386. After Dr. Newton's Note. So, in the Romance of *Don Bellianis*, Part iii. ch. 39. 4<sup>o</sup>. edit. 1683. "By this time the battel began to *saerve* on the Princess Floreza's part."

Ver. 541. The phrase "adamantine coat" had been before employed, I find, in *The first part of the Tragicall Raigne of Selimus*, 4<sup>o</sup>. 1594.

————— "Mars, arm'd in his adamantine coate,  
 "Mounted vpon his fire-shining waine,  
 "Scatters the troupes of warlike Thracians."

Ver. 681. The reading, proposed by Mr. Upton, is also countenanced by the following passage in Drummond's *Flowers of Zion*:

"O blest abode! O happy dwelling-place!  
 "Where *visibly* THE INVISIBLE doth reign."

Ver. 693. *Whence in perpetual fight &c.*] So, in Hesiod, as Mr. Stillingfleet observes, *Theog.* v. 635.

Οἳ ῥα τότε ἀλλήλοισι μάχην θυμαλγί' ἔχοντες,  
 Συγχίως ἰμάχοντο, κ. τ. λ.

Ver. 838. ——— *they, astonish'd, all resistance lost,*] This seems an allusion to Homer, as Mr. Stillingfleet points out, *Iliad* λ. 322.

Τοῖσι δὲ θυμὸν  
'Εν γήθισσιν ἰθιλεῖ, λάθοντα δὲ Δυρίδος ἀλκῆς.

Ver. 862. ——— the monstrous fight  
Struck them with horrou backward;] Mr. Stilling-  
fleet here refers to Homer, *Iliad* xii. 52.

ἀπὸ γὰρ διδίσσιντο τάφρος  
Εὐρεῖ, κ. τ. λ.

Ver. 882, &c. Here Mr. Stillingfleet points out *Revelation*,  
xii. 10.

## BOOK VII.

Ver. 178. Cannot without process of speech be told,] So, in  
*Trilus and Cressida*, A. iv. S. i.

“ Witnefs the process of your speech —”

Ver. 321. The word *corny* occurs in Lisle's *Du Bartas*, 1625,  
where, speaking of rain, the translator says, it

— “ downward gan to rave,

“ And drown'd the *corny* rankes —” p. 14.

Ver. 420. *Fledge* was the usual word for *sledged*. Thus  
Browne, *Brit. Past.* 1616, B. i. S. iv. “ Wrens but newly *fledge*.”

Ver. 434. ——— and spread their painted wings] So, in  
Nicolls's *Cuckow*, 1607, p. 29.

——— “ many prettie birds did seeme to sing,

“ Houering about the rocke with *painted wing*.”

Ver. 578. The “ azure pavement of the stars” occurs in  
Holiday's *Marringes of the Arts*, 1618. A. iii. S. i.

Ver. 601. Place a colon after *sung*: which has been dropped  
at the press.

## BOOK VIII.

Ver. 471. ——— so lovely fair,

That what seem'd fair in all the world, seem'd now  
Mean, or in her summ'd up, in her contain'd  
And in her looks; which from that time insus'd  
Sweetness into my heart, unfelt before,  
And unto all things from her air inspir'd  
The spirit of love and amorous delight.] The reader

will not be displeased to compare a gallant passage, not altogether dissimilar, in our elder poetry, where the bard is describing his mistress, La Bell Pucell. See Hawes's *Pastime of Pleasure*, &c. 1554. cap. xxx.

- " I never sawe so fayre a creature :  
 " Nothing she lacketh ; as I do suppose,  
 " That is longyng to faire dame Nature ;  
 " Yet more over, her countenance so pure,  
 " So swete, so lowely, woulde any hart enpire  
 " With fervent love, to attayne his desire."

Again, in cap. xxxviii.

- " Her most swete lokes into my hart did crepe."

Ver. 619. The phrase *rosey red* is also applied by Spenser to personal beauty, *Faer. Qu.* v. v. 29.

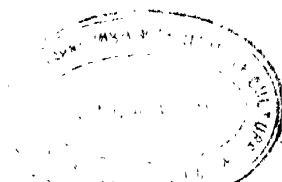
- " And his sweet lips, on which before that stound  
 " The bud of youth to blossome fair began,  
 " Spoil'd of their *rosey red*, were woxen pale and wan."

Sylvester, as in other instances which might be given, has borrowed his expression from Spenser. See *Du Bart.* 1621. p. 498.

- " The lillies of her breasts, the *rosey red*  
 " In either cheek —"

## BOOK IX.

Ver. 34. *Or tilting furniture,*] The following passage contains a curious description of a *tilt*, subservient to the illustration of the succeeding lines in Milton.—" The ayre resounding with the shoutes of the people that stood by, and the jangling of the siluer and golden belles, that every horse was almost *trapped* withall, the noyse also of trumpets, and of other martiall instruments, the flapping and smyting of the *caparisons* against the horses sides, and of their *bases* in the ayre, and the flyttering of theyr mantles also against the winde, did prick on theyr fiery feedes to a more hote, brauer, swifter, and more couragious course." Boccace's *Amorous Fiametta*, done into English by B. Giouano del M. Temp. 4°. 1587. bl. l.



## BOOK X.

Ver. 412. The following description in P. Fletcher's *Purp. Island*, 1633, c. xii. ft. 40, may also be compared :

" Soon as these hellish monsters came in fight,  
 " The sunne his eye in jettie vapours drown'd,  
 " Scar'd at such hell-hounds' view ; heaven's mazed light  
 " Sets in an early evening —"

Ver. 596. After *soon* place a full stop instead of the comma.

Ver. 600. There are some parts, in this description of Death, not dissimilar to Browne's personification of Famine, *Brit. Pastor.* 1616. B. ii. S. i.

" His *unfill'd skin* hung dangling on his brest ;  
 " His feeble knees with paine enough vphold  
 " That *pined carkasse*, casten in a mold  
 " Cut out by Death's grim forme —  
 " The more his vyands, *more his appetite* :  
 " Whate'er the deepes bring forth, or earth, or ayre,  
 " He ravine should, and *want in greatest fare*."

Ver. 888. After Mr. Bowle's Note.—Boccalini puts similar expressions into the mouth of Cato. " Supplico la medesima diuina Maestà, che si come alle Api, a i Pesci, a gli Scartaforci, & ad altri infiniti animali, ha concesso i pregiato, e singolar beneficio, *di procrear senza l' aiuto della femmina, della medesima gratia voglia far degui gli huomini.* Perche, Signori miei, affatto mi son chiarito, che, mentre viuerano donne al mondo, gli huomini saranno vn branco di sciagurati!!" *Ragguali di Parnasso*, Cent. 1<sup>ma</sup>. Venet. 1630, p. 355.

Ver. 891. ————— *this fair defect*

*Of nature,*] So Women are ungallantly termed in Holiday's *Marriages of the Arts*, 1618, A. iii. S. i.

" *Nature's great error* ; the obliquitie  
 " Of the Gods' wifdome !"

## BOOK XI.

Ver. 1. After Dr. Greenwood's Note. Possibly Milton had in view the expression in *St. Mark*, xi. 25. " And, when ye stand praying, forgive, if ye have aught against any."

Ver. 642. *Giants of mighty bone, and bold emprise.*] Thus, in the *Mirror for Magistrates*, edit. 1610, p. 640.

“The Britaine *big-bon’d, bold*, not borne to yeeld.”

Drayton, in his *Moses’s birth*, &c. 1630, calls the giant Anak,

— “*big-bon’d* Anak, terrible and dread.”

Ver. 773. After Dr. Newton’s Note. Milton uses the same Latinism, I find, in his *Prose-Works*, vol. i. p. 281. edit. 1698. “In such a posture Christ found the Jews, who were *neither* won with the austerity of John the Baptist, *and* thought it too much licence to follow freely the charming pipe of him who founded and proclaim’d liberty and relief to all distresses.”

Ver. 824. The “*cataracts* of heaven,” is a phrase in one of the *Obsequies* to the memory of Mr. King, Milton’s *Lycidas*, p. 14.

— “God open’d all

“*Heaven’s cataracts*, to let his vengeance fall.”

Ver. 897. The “*triple-colour’d bow*” is quaintly explained, in a Sermon of comfortable length, preached at Paul’s Cross, by Immanuel Bourne, M.A. June 10, 1617, entitled “*The Raine-bow*.” Drummond, in the beautiful *Sonnet* before cited, p. 423, assigns also only *three* colours to the bow, *azure, green, and red*.

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BOOK XII.

Ver. 640. See also Spenser, *Fær. Qu.* i. xi. 19.

“Long he them bore above the *subject plaine*.”

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PARADISE REGAINED.

BOOK I.

Ver. 94. At the end of Mr. Dunster’s Note, for *Tagæd* read *Tragæd*.

Ver. 325. *Pin’d with hunger* is a phrase in Drummond’s *Flowers of Sion*; where, having described the returning reason of the Prodigal Son, he adds,

“This, where an aged oak had spread its arms,

“Thought the lost child, while as the herds he led,

“And *pin’d with hunger* on wild acorns fed.”



Ver. 480. After Mr. Dunster's Note. See also Drummond again, in a beautiful Song :

" Merthought through all the neighbour woods a noise  
 " Of choristers, *more sweet than lute or voice, &c.*"

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BOOK II.

Ver. 164. After Mr. Dunster's Note. Compare Randolph, *Poems*, 1640, p. 50.

————— "*smoothing the brow,*  
 " And making that look amorous, which but now  
 " Stood *wrinkled with his anger* —"

And Lovelace's *Lucresta*, 1659, p. 67.

" Old Ocean *smooths* his *fullen furrow'd front*."

Ver. 168. See also Browne's *Brit. Past.* 1616, B. i. S. i.

" The *adamant* and *beauty* we discover  
 " To be alike ; for beauty *draws a lover*,  
 " The *adamant* his *iron*."

Ver. 184. *In wood or grove, by mossy fountain side,*  
*In valley or green meadow, to way-lay*

*Some beauty rare, Calisto, &c.]* So, in the beautiful Canzone of Lorenzo de' Medici, entitled *Trionfo di Bacco e Ariano* :

" Questi scaltri Satiretti  
 " Delle Ninfie innamorati  
 " Per caverne e per boschetti  
 " Han lor posto cento aguati."

Ver. 189. The word *scape* is also thus explained in *My Ladies Looking-Glasse*, by Barnabe Rich, 1616. " These kind of *barlots* are very secret in all their carriages, and will make choice of such friends (as neere as they can) as shall conceale all their *escapes*, and maintaine their reputations in the eye of the world."

Ver. 292. At the end of the Notes, read Shakspeare, vol. i. p. xxxvii.

Ver. 355. *Nymphs of Diana's train,*] Compare P. Fletcher's *Purple Isle*. 1633. c. x. ft. 30.

" Choice *Nymph*, the crown of chaste *Diana's train*,  
 " Thou beautie's lillie, set in heavenly earth, &c."

Ver. 416. After Mr. Dunster's Note. See also Marston's  
*Scourge of Villanie*, 1598. Sat. 10. Lib. 3.

————— "so poore,  
" So weake, so *hunger-bitten*, euermore  
" Kept from his food, &c."

## BOOK IV.

Ver. 115. Without being able to offer any further explanation of the *Atlantick Stone*, I venture to add, however, that marble tables appear to have been in use among the Romans, by the old scholiast's remark on Hor. *Serm.* l. vi. 116; and that they were called "*Delphicæ mensæ*." Still perhaps it cannot be supposed that the poet alluded to these.

Ver. 268. Sylvester ascribes to Cicero (not indeed in a very happy manner) what Milton ascribes to Demosthenes. See *Du Bart.* 1621, p. 263.

————— "whose *thundring eloquence*  
" Yields thousand streames, whence, rapt in admiration,  
" The rarest wits are drunk in every nation!"

Ver. 350. At the end of the Note, for *conspicuous* read *perspicuous*.

## SAMSON AGONISTES.

Ver. 19. See also *Poems* at the end of *Shakspeare's Poems*, 8vo. Printed by Tho. Cotes: "An allegoricall allusion of melancholy thoughts to bees.

" Come, you *swarmes of thoughts*, and bring,  
" To this crazie hive of mine,  
" Not your hony, but your *sting*;  
" Naked I my heart resigne."

Ver. 345. I have seen it often asserted that the verb *duel* is of Milton's coinage. It occurs, however, in Baron's romance, *The Cyprian Academy*, and by his using it I suppose it to have been not uncommon: "We come not hither to debate, but to combate,—not to cavill, but to *duel*, &c." p. 23. ed. 1648. The speakers are two champions.

Ver. 404. We may also compare the following passages in an old drama, entitled *The History of the tryall of Chaucery*, &c. 4to. Lond. Printed by Simon Stafford, &c. No date.

————— “ *cares* —  
“ Pearst with the *volley* of thy *battring words*.”

Again:

—— “ if thou lov’dst to have thy soldiers fight,  
“ Or hearten the spent courages of men,  
“ Pembroke could use a stile invincible :  
“ Lov’dst thou a towne, I’d teach thee how to woo her,  
“ With *swords of thunder-bullets* wrapt in fire,  
“ Till with thy *cannon battry* she relent, &c.”

Ver. 1619. The word *cataphracts* had been before employed in English poetry. See Lisle’s *Faire Ethiopion*, 4to. 1631, p. 150.

“ The *archers* follow nimble, and armed light —  
“ And after them came other bowes, and *slings*, &c.  
“ His strong phalanges march on either side ;  
“ And troopes of CATAPHRACTS before him ride.”

Ver. 1755. In a letter of Howell to Mr. E. P. at Paris, dated in 1646, he writes, “ Much notice is taken that you go on there too fast in your *acquists*.” See his *Fam. Letters*, edit. 1737, p. 405.

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#### LYCIDAS.

*St. Michel’s Mount*, p. 9. It was an observation of that elegant scholar, Mr. Headley, that Spenser had introduced this romantick place, probably for the first time, into our poetry. See *Shypherd’s Calend. July*, where Morrel says to Thomalin,

“ In euill howre thou hentst in hond,  
“ Thus holy hills to blame :  
“ For sacred unto Saints they stond,  
“ And of them han their name.  
“ *St. Michel’s Mount* *nobo* does not knowe,  
“ *That wardes the westerne coast ?*”

Ver. 22. ————— *my sable shroud*.] This expression occurs in Sylvester’s *Du Bartas*, 1621, p. 991. “ Cover’d with

a *fable shroud*." In the same volume, p. 114, "*fable tomb*" occurs. Whether *fable* shrouds were customary at this period, I am unable to say. It is remarkable that a modern poet has adopted the phrase, *Will. and Margaret*, ft. ii.

" And clay-cold was her lilly hand,

" That held her *fable shroud*."

Ver. 113. Place a comma after *thee*.

Ver. 158. ————— *the monstrous world* ;] So, in a *Sonnet* by Drummond :

" And Proteus' *monstrous* people in the deep."

## L' ALLEGRO.

Ver. 56. *Through the high wood echoing shrill* :] So, in Browne's *Brit. Past.* 1616, B. ii. S. ii.

" The Hamadryades their hunting ended,

" And in the *high woods* left the long-liv'd harts &c."

Ver. 134. Warble his native *woodnotes wild*, is Tasso's "*boscarecce incolte avene*," *Gier. Lib.* c. vii. ft. 6. Curfory Remarks on some of the ancient English poets, p. 126.

Ver. 141. The same rhymes occur also in Sylvester's *Du Bartas*, 1621, p. 610.

" Though it have such curious *cunning*,

" Gentle touch, and nimble *running*,

" That on lute &c."

## IL PENSEROSO.

Ver. 19. After Mr. Warton's Note. Lovelace seems to allude to the same print, in his *Lucrecia*, 1659, p. 9.

" Methought she look'd all ore *bepatch'd with stars*,

" Like the dark front of some *Ethiopian Queen*, &c."

## ARCADES.

Ver. 30. ————— *who by secret place*  
*Stole under jeans]* So, in Little's *Du Bartas*, edit.  
 1625. p. 11.

"And thou, O Heaven, thyself draw'st all the *secret places*  
 "Of thy so mighty pooles &c."

## COMUS.

*Origin of Comus*, p. 227. That Milton might be indebted to the *Comus* of Erycius Puteanus, is the opinion also of the learned editor of Ruggles's *Ignoramus*, in 1787; which he subjoins to a curious Note in the 55th page of his entertaining volume.

Ver. 157. *And my quaint habits breed astonishment,*] That is, in "*strange habits*," as Mr. Warton has observed; in which sense *quaint* is often used by Spenser. Milton, I observe, in the *Preface to his Hist. of Moscow*, repeats the phrase in *Comus*:—"Long stories of absurd superstitions, ceremonies, *quaint habits*, &c."

Ver. 238. In the note read, "If thou have *bid*."

Ver. 241. The note of admiration after *sphere* has been dropped at the press.

Ver. 461. The context renders it not improbable, that Milton had here also his favourite Petrarch in view, *Canzone settima*:

"Santi pensieri, atti pietosi e casti,

"Al vero Dio sacro e puro tempo

"Fecero in tua virginità seconda."

Ver. 467. To Mr. Warton's illustration from Plato may be added a passage in Marston's *Scurge of Villanie*, 1598, B. ii. Sat. 6, pointed out by the late Mr. Headley:

—————"For that same radiant shine,  
 "That lustre wherewith Nature's nature deck'd  
 "Our intellectual parts, that glosse is foyled  
 "With staving spots of vile impiety,  
 "And muddy dirt of sensualitie."

Ver. 702. In the note part of the Greek quotation has been dropped at the press. Read,

Καὶ γὰρ ἀνδρὸς δὴρ' ὀνειρον ἔκ' ἔχει.

Ver. 878. I have discovered the passage in Archippus of which Sandys makes mention, the existence of which, however, Mr. Warton appears to have rather doubted: "Mirum illud quod ex *Archippo*, lib. 5 de piscibus, Natalis lib. 7. Mythol. cap. 13. refert, Sirenes has non virgines, sed loca marina in angustias quasdam præruptis montibus contracta fuisse, in quas illi fluctus, sonum cum suauitate et harmonia emittentes, nauigantes illicerent ad videndum; quò cùm appulissent, vndarum impetu delati, cæcis vorticibus hauriebantur. Inde natam fabulam." M. A. Delrin *Syntagma Trag. Lat.* 1593, Pars sec. *Medea*, p. 16.

Ver. 1015. See also Henry More's *Cupid's Conflict*, Poems, edit. 1647, p. 305, first noticed by Mr. Headley:

—— "or listen from the *bowied* knee."

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### SONNETS.

*Canzone*, v. 5. Dinne, *se la tua speme sia mai vana*,  
*E de pensieri lo miglor t'arrivi;*] This is observed to be one of the most elegant forms, used in the Italian language; a mode used by the earliest and the best writers:

"*Se la vostra memoria non s' imbolì*

"*Diemi.*" Dante, *Inf.* c. xxix.

"*Hor dimmi, se colui in pace vi guide.*"

Petrarc. *del Tr. d'Am.* c. ii.

Curfory Remarks on some of the ancient English poets, particularly Milton, p. 118.

Sonnet vi. Mr. Hayley justly considers this Sonnet as a very spirited and singular sketch of the poet's own character.

Ver. 4. Remove the comma after *tante*. This passage, I find, has been thus corrected by Rolli, Baretti, and Mr. Hayley:

—— "Io certo a prove tante

"*L' hebbi fedele, intrepido, costante,*

"*De pensieri leggiadri accorto, e buono.*"

And Cowper thus translates the passage :

“ Let me devote my heart, which I have found

“ By certain proofs, not few, intrepid, found,

“ Good, and *addicted to conceptions high.*”

Richardson, however, who has translated part of this Sonnet, in his *Life of Milton*, p. xvi, conforms to Milton's own reading and pointing :

“ De *penfieri leggiadro*, accorto, e buono.”

“ 'Tis honest, steady, and not soon afraid,

“ *Gentle of thought*, but knows no cunning art.”

Ver. 12. For *cetta* read *cetra*.

Sonnet xxiii. After Petrarch's and Camüens's Sonnets, pp. 502, 503. I beg leave to add that, in the *Sonetti di diverfi Accademici Sanesi*, printed at Siena in 1608, are two compositions of the same kind on similar subjects, *Sogno nel qual viddo la sua donna, che già era morta*, and *Apparizione della sua donna morta*; both by Martio Bartolini, in pages 205, 210.

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#### ODES.

*On Christ's Nativity*, Ver. 3.—See also the *Christus Patiens* of Gregory Nazianzen, at the beginning, *S. Greg. Naz. Opp.* fol. tom. ii. Paris, 1611.

Ως ἐν σώματι ΜΗΤΡΟΠΑΤΕΡΕΟΥ κόρης.

Ver. 37. *Only with speeches fair*

*She wooes the gentle air &c.*] Compare Sylvester's  
*Du Bart.* 1621, p. 222.

— “ it resembles Nature's mantle fair,

“ When in the sunne, in pomp all glist'ring,

“ She seems with smiles to woo the gawdie Spring.”

Ver. 43. Perhaps the following impressive passage in Drummond's *Shadow of the Judgement* might be known to the young poet :

“ Millions of Angels in the lofty height,

“ Clad in pure gold, and the electre bright,

“ Ush'ring the way still where the Judge should move,

“ *In radiant rainbows vault the skies above ;*

“ Which quickly open, like a curtain driven,  
 “ And beaming glory shows the King of Heaven.”

Ver. 184. *From haunted spring and dale, &c.*] So, when the enchanted forest in Tasso is cut down, Fairfax, in his translation, thus romantically enlarges the original, B. iii. st. 75.

“ And now the axe rag’d in the forrest wilde,  
 “ *The Echo sigh’d in the groves adjacent,*  
 “ *The weeping Nymphs fled from their bowres exile —*”

*Death of a fair Infant*, Ver. 53. In Lisle’s *Du Bartas*, 1625, p. 179, we have also “*sweet-ey’d Mercy.*”

## MISCELLANIES.

*Vacation Exercise*, Ver. 40. See also Lisle’s *Du Bartas*, 1625, p. 131.

“ The store-houses of stormes, and forging-shops of thunder.”

*Epitaph on Shakspeare*, Ver. 5. The phrase “*son of memory*” might be caught perhaps from Browne, who, describing the English poets, *Bret. Poet.* 1616, B. ii. S. i. p. 27, thus addresses them :

“ Yee English Shepheards, *sonnes of memory.*”  
 And in the same page, speaking of Spenser’s death, he says that there would be raised “in honour of his worthy name,

“ A *pyramis*, whose head (like winged Fame)  
 “ *Should pierce the clouds*, yea, seeme the *stars to kisse* ;  
 “ And Mausolus’ great toombe might throwd in *his.*”

## TRANSLATIONS.

*Psalms* cxiv. 11. There is a similar compound in the first line of *Fuimus Troes*, which however was not published till long after Milton’s translation was written, viz. in 1633.

“ As in the vaults of this *big-bellied* earth.”



## ELEGIARUM LIBER.

*El.* iii. 11. Read, *Et memini Heroum, &c.*

*El.* v. 6. To Mr. Warton's Note the late Mr. Headley has added *Hor. Epist.* II. i. 112.

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“ et, prius orto  
“ Sole, vigil calamus et chartas et scriinia posco.”

*El.* iv. 86. Mr. Warton, in his Note, says that “ before and after 1630, many English ministers, puritanically affected, left their cures, and settled in Holland, &c.”—One of the ministers, thus affected, tells us, in 1643, that “ Thousands of late were driven out of the kingdom into America, &c.” Herbert Palmer's *Sermon on the Fast-day*, 28 June, 1643, p. 39. Cromwell was also once “ thinking of transporting himself and his family into New England, a receptacle of the puritans, who flocked thither amain, for liberty of conscience.” See the *Life of Cromwell*, 1663, p. 17.

*In Quint. Nov.* Ver. 177. In the Note, for B. ii. 770 read B. i. 770.

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## SILVARUM LIBER.

*Pf.* cxiv. 2. See also Apolinarius's translation of this psalm:

“ Ἀλκιμος Ἰσραὴλος ὅτ' ἤλιθει ἡρίσθην,  
Δῶμα δὲ ΒΑΡΒΑΡΟΦΩΝΟΝ Ἰακώβου λίπε λαός.”

*Epitaph Damon.* Ver. 137. To the Note add: “ Carlo Dati me donna sa *lettre imprimée* pour prouver que Torricelli avoit trouvé le premier la roulette.” Voyage de Mons<sup>r</sup>. Monconys, sec. part. Lyon. 1666, p. 483.

## GLOSSARIAL INDEX

OF

WORDS, PHRASES, CUSTOMS, AND PERSONS,

EXPLAINED OR MENTIONED IN THE NOTES.

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*The first figures denote the volume, the second the page.*

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END OF THE SIXTH AND LAST VOLUME.



















